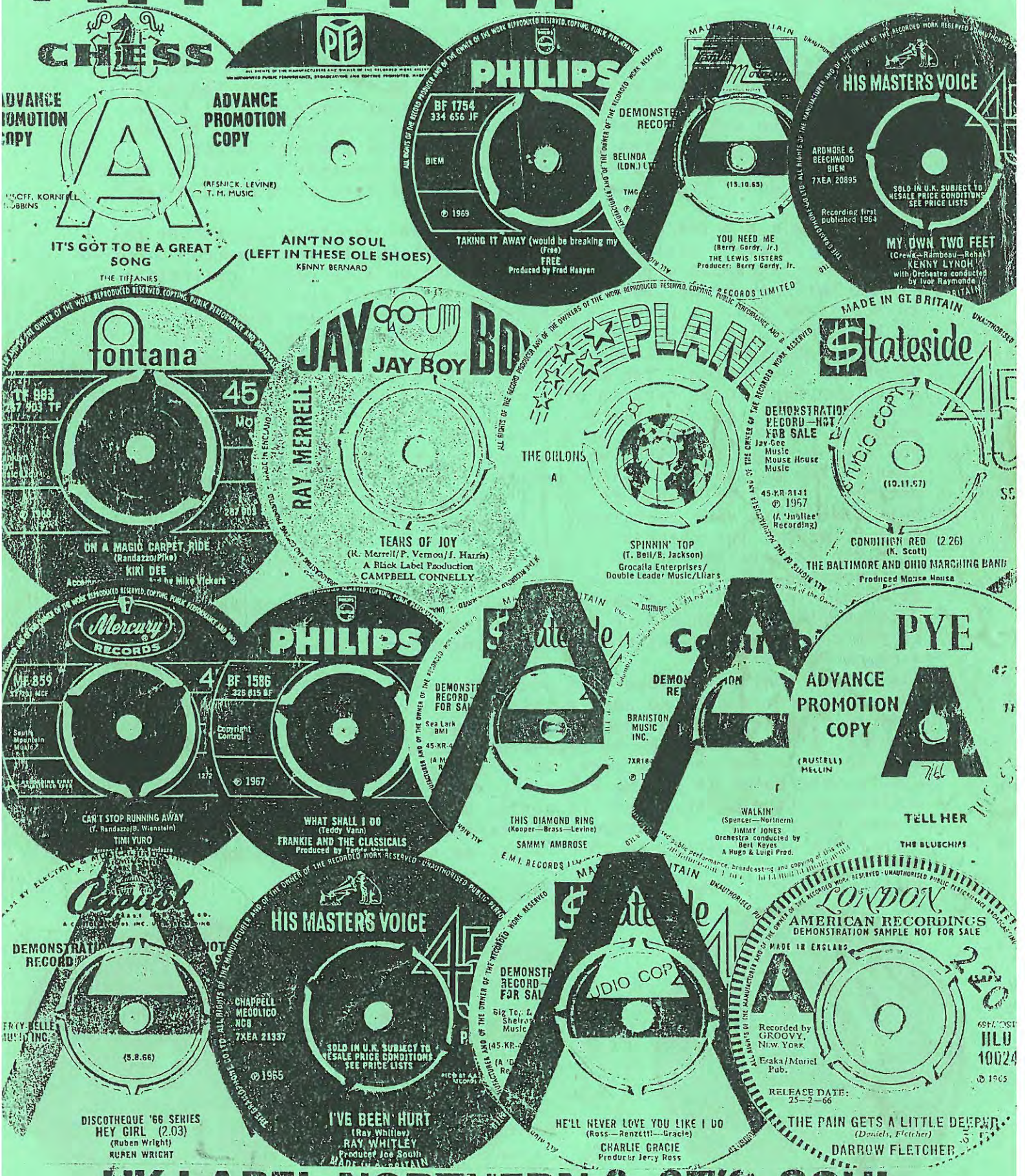
BEATIN' RHYTHM 4



UK LABEL NORTHERN & 6T'S SOUL

BEATIN' RHYTHM,
c/o PETE SMITH,
29 HORNTYE ROAD,
ST. LEONARDS ON SEA,
EAST SUSSEX,
TN37 6RT.

JANUARY 1991

Dear All,
Welcome to the fourth issue of BEATIN' RHYTHM magazine, it's been a long time in the making so I hope you'll think it was worth the wait! This issue is slightly different to the previous three in that there are fewer pics and more articles. I know a lot of people buy the mag solely to see the rarities pics but a lot of the reviews received weren't accompanied by pics so there wasn't a lot that I could do about it. If you don't like this format please feel free to write and let me know.
I'm running a bit low on articles so if anyone can help out please get in touch. I don't really need reviews (although they are welcome) but if someone can write a piece on anything to do with record collecting or the Northern scene, past or present, or a label spotlight, I'd love to hear from you. I reckon I can keep things going for another couple of issues but I do need a bit of help. Needless to say, I'm still having photocopier problems, so this issue will be a limited edition of around 100 copies. The next issue will not be advertised anywhere so if you want to be certain of a copy please order it in advance.
Now, onto back issues. Everyone keeps asking for issue 1's, so I'm going to get 30 or so made on a first come, first served basis, so if you want a copy I'd advise you to send for it when you receive this issue. You may have to wait a couple of weeks though so please be patient. These will cost £2 each I'm afraid as it's going to cost me well over £1 to make each issue. Back issues of No.s 2 and 3 can be made to order, but these will also be £2 each. Please enclose an SAE with the appropriate stamps if you order any back issues.
If anyone needs to contact me (and please feel free to call even if it's only for a chat), firstly try 0424 424594, if I'm not there try 0424 445734. You should be able to get me on one of those numbers. If you can't get hold of me, and it's important, you can ring me at work on 0424 715181.
Can I just remind everyone that advertisements in the mag are free. There are practically no ads in this issue for some reason which is strange, seeing as a few hundred people get the mag.
Finally, I'm now starting to regret selling all my US singles and I'd like to get a few of them back, so if anyone has any pressings for sale I'd be interested in buying a few (or a lot). Doesn't matter if there's writing on labels etc. Also if anyone has any UK stuff for sale I'm always interested. If anyone wants tapes of UK singles I think I can supply 95% of all Northern 45's issued in the UK so let me know if you want a list.
Until next time, take care. Pete







NEW L.P.'s

New releases have been a bit thin on the ground since the last issue of the mag came out, with no visible product from Soul Supply and just the one 'Northern' album from Kent, a Mecca compilation (no details at time of writing). However, slipping out somewhat unnoticed are a series of excellent compilations on a new label called Sequel. Owned by Castle Communications Records, Sequel are in the process of re-issuing the best of the back catalogue of Pye Records, and several fine albums have been released this year. The albums which may be of interest to Beatin' Rhythm readers are as follows.

HERE COME THE GIRLS (Sequel NEXLP 111/NEXCD 111)
This album mixes the big names with some rather obscure girl vocalists of the 60's. Sandie Shaw, Billie Davis and Julie Grant are the best known artists here, along with the likes of Sandra Barry, Antoinette, Glo Macari, Sarah Lane and Judy Cannon. On the album version, only Jan Panter's rather unusual version of Put Yourself In My Place would seem to be the main reason for purchase, but the CD version has 8 extra tracks including Anita Harris' pop dancer Something Must Be Done, Val McKenna with her version of the Turner's I Can't Believe What You Say, and a nice in-demand item from Lorraine Silver with the underrated The Happy Faces. This follow up to the classic Lost Summer Love is currently being spun at several venues and although not in the same class as it's predecessor, it still cuts it. For fans of the 60's girl vocals, this album is a must, but I must add that I've not heard several of the tracks so there may well be a few 'new' sounds tucked away on this album.



HERE COME THE GIRLS

WATCH YOUR STEP - THE BEAT ERA VOL.1 (Sequel NEXLP/CD 107)
Those obscure 60's beat group singles now fetch small fortunes so this release will be welcomed by fans of that genre. The artists include The Clique, Boys, Sorrows, First Gear, Beatmen, Brand, Koobas, Wolves and Lancastrians, with the Kinks being the only real known name, though Led Zepplin bassist John Paul Jones' rare solo single Baja is included. Northern collectors may be interested in a Searchers version of Magic Potion, Tony Colton's I Stand Accused, Carnaby's mod biggie Jump And Dance, and, on the CD version, Episode Six's Put Yourself In My Place.

SOUL SOURCE - THE SOUL ERA VOL.1 (Sequel NEXLP/CD 109)
If the previous two records whetted your appetite, this one is the main course. 16 tracks on the LP, 22 on the CD, and many items of interest for UK collectors. The track listing in full: Alan Bown Set - Emergency 999/Band Of Angels - Invitation/Revolution - Hallelujah/Sandra Barry - Questions/ Jimmy James - Hey Diddley Dee Dum Dum/Spectres - Neighbour Neighbour/Felders Orioles - Down Home Girl/Keith & Billie - When You Move You Lose/Time Box - Soul Sauce/Riot Squad - Nevertheless/Tony Jackson - You Beat Me To The Punch/Peter Jay - Parchment Farm/Petula Clark - Every Little Bit Hurts/ Kenny Bernard - Ain't No Soul/Val McKenna - I Can't Believe What You Say/Geno Washington - Michael/CD bonus tracks: Mike Cotton Sound - Ain't Love Good/Keith Powell - It Was Easier To Hurt Her/Long John Baldry - Stay With Me Baby/ Foundations - Build Me Up Buttercup/Sounds Orchestral - Agent 00 Soul/John Schroeder - Ain't That Peculiar.
Methinks that the last two tracks have the artists credits the wrong way round, but that's what the release sheet says. Anyway, some excellent rarities there, notably Kenny Bernards' brilliant version of Ain't No Soul, Time Box's version of Cal Tjader, and the Riot Squad's average but very rare single. The Spectres track is the rarest in it's original format, this being an early Status Quo incarnation from the Piccadilly label. Good stuff, and all released at budget price too!



VARIOUS SOUL SOURCE-THE SOUL ERA VOL. 1


VARIOUS WATCH YOUR STEP—THE BEAT ERA VOL 1

PYE INTERNATIONAL

One of the great collector's labels, Pye International first appeared as far back as 1958 with the release of Ritchie Valens' Come On Let's Go (beaten to the UK charts by a Tommy Steele cover version). A total of 4 singles were released in 1958, 42 in 1959, just 19 in 1960 but 51 in 1961, including the labels' first UK chart-topper, Blue Moon by The Marcels. Up to this point, Pye Int. had licensed material from such diverse sources as Del-Fi, Vogue (France), Palette (Belgium), Colpix, Laurie, Metronome (Denmark), Triple-X, and even used a handful of UK recorded product for reasons unknown.
In April 1961, the first release from the giant Chess group appeared in the shape of Clarence 'Frogman' Henry's smash I Don't Know Why But I Do, a record which reached No.3 in the charts and began a long string of successes on Pye International for the Chess group.
The label lost some of it's most successful licensing deals in the following two years. Colpix left the label in June '63 to set up it's own label thru Pye, as did Red Bird in July '64 and eventually Chess in Janurary '65. Some of the label licensing deals gained in the mid-60's included Scepter, Wand, Dot, Autumn, Moonglow, A&M, Paula, Charger, Bounty, King and Buddah.
The original Pye International label was dark blue with gold lettering (often difficult to read). This format was used up until May 1962 (7N 25137). Next came the famous red and yellow label, red top with yellow logo, yellow bottom with black lettering, which was used up until January 1965, the last release being Chuck Jackson's Hand It Over (25287). Thirdly, a dark red label with black lettering was used until December '67 (25441) when red was replaced with pale blue. This was eventually phased out over a period of months in 1972. Demonstration copies were originally the familiar white labels with black lettring, changing to yellow labels with black lettering in 1967.
As Pye International released over 800 singles in the UK, a complete discography would be futile as 75% of releases are of little interest to readers of this magazine which is only concerned with Northern Soul. Problems arise when you have to define the genre; and should important rhythm & blues records be omitted? Due to lack of space etc., I've only included those records which I feel will be of interest to collectors of Northern Soul discs.
The single source of information for this discography was Record Information Services publication No.4 (March 1985) (contact RIS, PO Box 18F, Chessington, Surrey for details).

Note: all releases are prefixed by 7N 25...

Cat.No.	Artist & Source	Title & Release Date/Comments
174	STEVE ALAIMO Checker	Everyday I have to cry/Little girl 1/63 Classic early dancer, covered many times.
182	JAN BRADLEY Chess	Mama didn't lie/Lovers like me 2/63
205	ETTA JAMES Argo	Pushover/I can't hold it in anymore 6/63 GT's dancer.
212	MEL CARTER Derby	When a boy falls in love/So wonderful 7/63 Nice floating dancer, Sam Cooke cover.
222	BILLY STEWART Chess	Strange feeling/Sugar and spice 11/63
231	KINGSMEN Wand	Louie Louie/Haunted castle 12/63 Not Northern but what a classic!
238	TOMMY TUCKER Checker	Hi-heel sneakers/I don't want cha 2/64 One of the great r&b standards of the '60's.
247	CHUCK JACKSON Wand	Beg me/For all time 7/64
248	ALVIN ROBINSON Tiger	Something you got/Searchin' 7/64
249	SUGARPIE DESANTO Checker	Soulful dress/Use what you got 7/64 Her best known disc and another r&b classic.

251	TONY CLARKE	Ain't love good - ain't love proud/Coming
	Chess	back strong 7/64
259	JACKIE ROSS	Selfish one/Everything but love 8/64
	Chess	Rated by many as the best 45 on the label.
260	BOBBY FREEMAN	C'mon and swim/Part 2 8/64
	Autumn	Classic mod dance number.
265	DIONNE WARWICK	Reach out for me/How many days of sadness 9/64
	Scepter	Nice beat ballad, also cut by Lou Johnson.
272	MAXINE BROWN	Oh no not my baby/You upset my soul 11/64
	Wand	An all-time classic soul ballad.
275	MITTY COLLIER	I had a talk with my man/Free girl 11/64
	Chess	Another fine deep soul tearjerker.
276	CHUCK JACKSON	Andy day now/The prophet 11/64
	Wand	Same backing track as 'Lover' by Tommy Hunt.
278	KOLETTES	Who's that guy/Just how much love (can one
	Chess	heart take) 11/64
280	BOBBY FREEMAN	S-w-i-m/That little old heartbreaker me 12/64
	Autumn	Another dance craze hit.
281	NELLA DODDS	Come see about me/You don't love me anymore 1/65
	Wand	Feeble Supremes cover out of Philadelphia.
284	LARKS	The jerk/Forget about me 12/64
	Money	Scarce but rather ordinary dancer.
287	CHUCK JACKSON	Hand it over/Since I don't have you 1/65
	Wand	For me, the best release on the label.
291	NELLA DODDS	Finders keepers, losers weepers/A girls life 2/65
	Wand	Northern dancer also cut by Gloria Jones.
297	RIGHTEOUS BROTHERS	Bring your love to me/Try and find another man 5/65
	Moonglow	Rubbish blue eyed soul, big sound a few years ago.
299	MAXINE BROWN	Something you got/You do something to me 4/65
	Wand	
301	CHUCK JACKSON	I need you/Chuck's soul brother twist 3/65
	Wand	One of his poorest efforts, backed with live flip.
303	UNIQUES feat JOE STAMPLEY	Not too long ago/Fast way of living 4/65
	Paula	Brilliant white dancer, midtempo magic, rare on UK.
307	DOBIE GRAY	See you at the go-go/Walk with love 5/65
	Charger	An 'In Crowd' soundalike with beat ballad flip.
308	CHUCK JACKSON/MAXINE BROWN	Something you got/Baby take me 5/65
	Wand	Baby Take Me has same tune as Tina Britt - Real Thin
317	MAXINE BROWN	One step at a time/Anything for a laugh 9/65
	Wand	
321	CHUCK JACKSON	If I didn't love you/Just a little bit of your
	Wand	soul 9/65
340	ROY HEAD	Just a little bit/Treat me right 11/65
	Scepter	Re-recordings of earlier hits?
343	PACKERS	Hole in the wall/Go 'head on 1/66
	Pure Soul	Ramsey Lewis type inst with great stomping flip.
347	BOBBY FREEMAN	The duck/Cross my heart 1/66
	Autumn	Great Northern dancer also recorded by Jackie Lee.
350	JAMES BROWN	I got you (I feel good)/I can't help it 2/66
	King	
365	BOBBY COLEMAN	Pleasure girl/You don't have to tell me 4/66
	Bounty	One of the two rarest releases on the label.
375	T.V. & THE TRIBESMEN	Barefootin'/Fat man 7/66
	HBR	Good cover of Robert Parker and rare too!
379	JAMES BROWN	Money won't change you/Part 2 9/66
	King	A very underrated dancer, one of his best.
384	CHUCK JACKSON	Chains of love/I keep forgetting 9/66
	Wand	Another incredible dancer from Chuck.
385	ROSCOE ROBINSON	That's enough/One more time 9/66
	Wand	An ever-popular oldie.
389	DYNATONES	The fife piper/And I always will 10/66
	HBR	Joint rarest on the label with Bobby Coleman.
392	RONNIE MILSAP	Ain't no soul/Another branch from the old tree 11/66
	Scepter	Cracking version by country & western singer.

PYE INTERNATIONAL

ADVANCE PROMOTION COPY

(PETER ANTELL) ESSEX

45 RPM

7N 253

PLEASURE GIRL

BOBBY COLEMAN





THE DUCK

(Smith, Nelson)

An Autumn, U.S.A., Recording

COPYRIGHT CONTROL



CHAINS OF LOVE

(Mark Charron)

A Wand, U.S.A., Recording

ACUFF-ROSE



PYE INTERNATIONAL

ADVANCE PROMOTION COPY

(ROLF. NELSON) COPYRIGHT CONTROL



27 JAN 1967

HARLEM SHUFFLE

THE TRAITS

PYE INTERNATIONAL

ADVANCE PROMOTION COPY

45 RPM

7N.25

COME SEE ABOUT ME

NELLA DODDS

PYE INTERNATIONAL

ADVANCE PROMOTION COPY

(SMITH NELSON) COPYRIGHT CONTROL

THE DUCK

BOBBY FREEMAN

PYE INTERNATIONAL

ADVANCE PROMOTION COPY

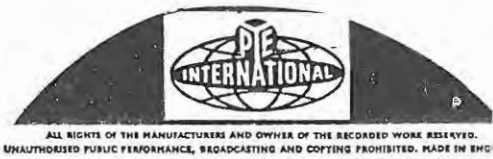
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7N.25



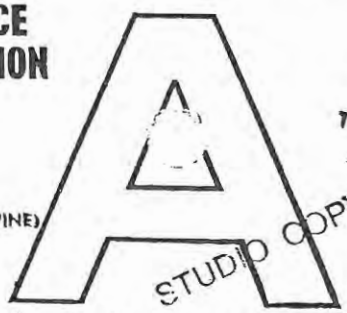
SEE YOU AT THE 'GO-GO'

DOBIE GRAY



ADVANCE PROMOTION COPY

(RESNICK, LEVINE) T.M. MUSIC



AIN'T NO SOUL (I LEFT IN THESE OLE SHOES)

RONNIE MILSAP

PYE INTERNATIONAL

ADVANCE PROMOTION COPY

45 RPM

7N 2

HAND IT OVER

CHUCK JACKSON

WANTED: Has anyone got any good quality recordings of Bob Jones' modern/ indie soul show on KISS FM? If so please contact Jim Kent, 24 Chambers Road, St.Leonards On Sea, East Sussex TN38 9HY.

404 TRAITS — Harlem shuffle/Strange lips 1/67
Scepter — A very average reading of the Bob & Earl number.

410 CHUCK JACKSON/MAXINE BROWN — Hold on (I'm comin')/I've got a lot of love
Wand — left in me 1/67

413 DYKE & THE BLAZERS — Funky broadway/Part 2 2/67
Original Sound

427 PETE TERRACE — At the party/No!No!No! 7/67
Alshire — All of Pete Terraces' records are terrible!

434 MAXINE BROWN — Gotta find a way/Since I found you 9/67
Wand

440 PETE TERRACE — Shotgun boo-ga-loo/I'm gonna make it 12/67
Alshire — Dreadful 'live' version of Jr.Walker.

453 JOHN FRED & PLAYBOY BAND — Hey hey Bunny/No letter today 3/68
Paula — Pop dancer from the Torch.

537 CISSY HOUSTON — I just don't know what to do with myself/This
Janus — empty place 11/70

546 INEZ FOXX — Nice version, sounds a lot earlier than '70.
Dynamo — You shouldn't have set my soul on fire/Live
for today 3/71

559 PLATTERS — One of several Dynamo/Musicor reissues, average.
Musicor — Sweet sweet lovin'/Going back to Detroit 7/71

561 INEZ & CHARLIE FOXX — Storming dancer, previously released on Stateside.
Dynamo — Tightrope/Baby take it all 7/71

563 GENE PITNEY — Another Stateside reissue, ever-popular.
Musicor — Run run roadrunner/Rainmaker girl 9/71

569 PLATTERS — Terrific version of L.J.Williams.
MUsicor — With this ring/Washed ashore 10/71

613 FIRST CHOICE — Popcorn Wylie produced double sider.
Scepter — This is the house where love died/One step away 9/73

Mystery surrounds this release. Supposedly exists on demo but has anyone ever seen a copy, or an issue? Very expensive if it does exist.

614 JIMMY RADCLIFFE — Long after tonight is all over/What I want I can
Musicor — never have 6/73

677 LIQUID SMOKE — Second of at least four UK releases for this classic
Roulette — Dance, dance, dance/Where is our love 4/75

704 TYRONE ASHLEY — Painful disco version of Casualeers.
Voltafine Production — Feet start moving/Movin' on 5/76

705 MAJOR LANCE — I think this was an Ian Levine job, got a few spins.
Playboy — Follow the leader/Nothing can stop me 4/76

719 D.C. LARUE — Ca-the-drals/Long version 10/76
Pyramid — One of the first 12" singles ever manufactured.

731 GENTLEMEN & THEIR LADY — Like her/Long version 11/76
Roulette — Storming Mecca sound, quite popular at Wigan.

736 JOBELL & ORCHESTRA — Never gonna let you go/Disco version 3/77
Jan — Belated UK release for this slice of disco junk.

751 DORIS TROY — I'll do anything/Heartaches 8/77
Cameo — Limited repress for the Northern scene, but why?

PYE INTERNATIONAL DISCO DEMAND SERIES

101 FRANKIE & THE CLASSICALS — What shall I do
102 JERRY WILLIAMS — If you ask me
103 CASUALEERS — Dance, dance, dance
104 FUZZ — I'm so glad
105 WALLY COX — This man
106 LITTLE JOHNNY BLAIR — Mama's gone
107 AL WILSON — Help me
108 ILA VAN — Can't help loving that man
109 VEL-VETS — I've got to find me somebody
110 JIMMY BREEDLOVE — I can't help loving you
111 WIGANS CHOSEN FEW — Footsee
112 FUGITIVES — Human jungle

113	MITCH RYDER	*Breakout*
114	SHA NA NETTS	*Just like Romeo and Juliet*
115	SHIRELLES	*Last minute miracle*
116	MAXINE BROWN	*One in a million*
117	CHUCK JONES & CO.	*Boo on you*

N.B. Several other Disco Demand releases came out on Pye as opposed to Pye Int., these were nearly all rubbish and included Kenny Bernard - What Love Brings, Sounds Of Lancashire - Sliced Tomatoes, Javells - Goodbye and Leon Young Strings - Glad All Over.



Here we go with some more little gems from our regular reviewer Neil Horwood, with the occasional interjection from the Editor. By the way, I take no responsibility for any sexual innuendos which will undoubtedly appear below unless I edit them out! Take it away Neil.....

Hi soulful ones! The Chin (??) here with some more tunes to set your dancefloors alight and which have been proven on the floor of North Herts No.1 club, The Buuls Head Bops. As Aunty Peter (who?? Ed) and others have reviewed nearly all of the discs that I was going to (thanks boys!) I shall shortly be delving into the US side of things. However, let us now discover the delights of...

BOBBY PATTERSON & THE MUSTANGS - DON'T BE SO MEAN (Pama 743)
Released on the dark blue label in 1968, this disc was written by Bobby and released on Jet Star in the US. It's an out and out STOMPER that pounds along at 100mph on a sea of screaming horns and thundering bass lines, very similar in style to the Atlantic/Stax belters. The overall production is somewhat sparse (like many of the discs under review) with an echo feel to it and plenty of chances for the dervish dancers to whip up a storm on the dancefloor. Bob's vocals possess that raw gritty edge whilst the backing singers are hardly heard. As for the lyrics, well what can you say about lines like "You sure is clean, don't be so mean, when you see a fox you give her the eye, you got a bad conversation she just can't pass you by"! Makes acid house lyrics read like Shakespeare. Value £5-£8.

CLIFFORD CURRY - I CAN'T GET A HOLD OF MYSELF/AIN'T NO DANGER (Pama 797)
The second release under the spotlight from this label and we move two years on to 1970 and the new purple label design. Both sides were written by Buzz Casen, so what! "I Can't" I believe got some spins around '76 and is the more typical Northern side and very popular locally in '79. Cliff's vocals are the weakest element of the whole mixture with the bland backing vocals coming a close second but the beat manages to carry these two well. I'm a sucker for the big lavish productions and this one certainly falls into that definition with it's gradual slow build up and clip-clop beat and a good dollop of strings and things to keep the whole production moving along nicely. Bongos midway add that little bit more to the whole thing. Lyrics revolve around Cliff's feelings towards a lost love. Dark room and slow hand time for Cliff methinks!
Ain't No Danger is firmly in the 60's newie camp and for some tastes a bit bland but I like it so there! We kick off with a piano and then are joined by a single drum beat before a rolling bass line, cymbals and horns all combine to take us off on an uptempo journey into rare souldom. Cliff's vocals are a vast improvement on before and the girlie backing is superb (off to the shower with me!!!) making this the vocally stronger of the two sides. Lyrics are about Cliff telling his girl that although his old love has hurt her, his arms hold no danger. Sounds

great loud and is easy to pick up at around £5.

JOE BROWN - STAY A LITTLE WHILE (Pye 17184)
Released 28.10.66, this sees our Joe (he of the dodgy haircut) in fine voice on the Barry Benson song.. This is THE version and got spun at The Casino by Dave Evison many years ago (are you sure? Ed.). The intro kicks off with tinkling piano before the sparse backing of drums and bass take over to provide the backing which persists throughout, only punctuated by some stabbing bass. The tempo does pick up slightly with the backing girlies laying in with the "ooohs" (always bloody "ooohs"!) and the chants of "Stay a little while". The whole thing never really gets above midtempo except for a short break allowing the horns to get a little frantic before returning to that clip-clop beat again. This sparse backing is supplemented by Joe's nasal vocals and they combine to give the disc that 'empty' feel. Lyrics revolve around Joe asking his girl to stay so he can understand his feelings towards her. Listen out for this one as it's quite easy to pick up (sexist joke deleted - Ed.).



JOHNNY NASH - TOWN OF LONELY HEARTS (RCA 7163 EP)
A midtempo haunter which is in the same vein as George Freeman, Ray Pollard, Cajun Hart (Cajun Hart?? Sure you've got the right speed? - Ed), Hal Hardy etc.
A beautifully crafted song both lyrically and orchestrally that I never tire of hearing, soul perfection. A plodder with swirling lush strings, guitars and a single drum beat that capture that overall feeling of depression and brokenheartedness. There's a brief increase in tempo as Johnny describes this town but it's soon back to that depressive beat with his vocals ooooozing emotion. You can just see him looking out of his apartment window with a picture of HER in one hand and the tears falling down his face. The song is about the place Johnny's trying to find 'cause his girls' done a runner..."Where broken hearts don't mend, once you're there you'll never return for each road is a dead end...the town of lonely hearts". This deserves to be a MONSTER but for now keep your ears open. Three other goodies on the EP but more of them later.



JESS & JAMES & THE J.J. BAND - MOVE (MGM 1389)
This is a bit hard to describe. It's a semi instrumental that's in much the same vein as the Memphis stuff of the mid-60's and gritty vocals from the two J's. A blast of horns opens the disc and then "Allright folks tonight we're gonna dance with the J.J. Band and I hope you're gonna enjoy yourself" and then we're into a wall of sound thing with horns, guitars, pianos, handclaps, kitchen sink, the lot. Matter of fact, it sounds as though it's been recorded in someones bedroom! An ageing friend tells me that this was spun at the Twisted Wheel/Torch and deserves to be played again at a major venue.



JACKIE FOLLETT & THE SEX KITTENS - NEVER LET ME GO (C/U)
Yes I know it's a cover up but this is currently going down a storm at the Bull's Head for Lee Pagett and they'd never forgive me if I didn't mention it. Sounding very much like the real Miss Follett's "I Am What I Am", this disc possesses much of that original weird sound that made "I Am" such a monster. Cymbals and twanging guitar provide the main backing framework whilst interjected with horns and soulful harmonies from the backing singers all the way through. Jackie's off key vocals only add to the disc. This isn't an instant disc but one that creeps up on you after a few plays. When you consider some of the white dross being spun at the mo' e.g. The Crowd c/u, this rates very highly. Paper disguise will be thrown aside shortly to reveal it's true identity but for now, it's on a major UK label and

the person has had another major monster on the scene during the 70's. That should get you thinking!

NELLA DODDS - A GIRL'S LIFE (Pye Int 25291)
From 1964 comes this B side to "Finders Keepers", and one of the local Sinister Sisters (who? - Ed) fave toons. A finger clicking gem from the pen of Luther Randolph which is so laid back it's horizontal! Sadly this slab of Philly magic is all too short at just under 2 mins but it still packs a punch. Lyrics explain "Nights spent by the phone, a heart that's made of stone, tearful eyes, a broken heart that cries, soft and sweet, pretty neat, this is a girls life...". Value £5. Anyone care to write what a boy's life is?
(Neil, I wouldn't mind a few copies of "Finders Keepers" for £5 each! Incidentally, did anyone notice in Mary Wilson's "Dream Girl" book the bit where she was writing about a cover version of "Come See About Me" and credited it to a group called The Nelladodds!!??? - Ed)

BILLY STEWART - SECRET LOVE (Chess 8045)
Yes, the soul world's answer to the Michelin Man gets his talents around the old Doris Day fave from the film 'Calamity Jane'. This is an uptempo offering with wild OTT vocals and production and the perfect blend of punchy brass and Billy's best Cleo Laine tongue rolls (Ooh-er - Ed). Lyrics don't matter as this is one for dancers only, slightly messy production but none the worse for that. Value - seen at £15, I think £8 is fair.

JACKIE EDWARDS - I MUST GO BACK (Horse 1)
Released in '71 and gaining some exposure in the mid-70's this disc has slipped into the realms of forgotten oldie and is due for reactivation. It will always bring back memories to me of my first days on the scene in '78 when I wore shoulder length hair, round collared shirts, tank tops, oxford bags and loafers (Are you sure it wasn't 1973? - Ed)and it was the first record I ever shuffled to. Enough of the history, the record itself moves along on a shuffling beat punctuated by twanging guitar and thumping drumbeats with plenty of breaks for our Jackie and the girls to go to town on before returning to that shuffling beat. All in all a great record that deserves to be huge. Vote with your feet. Value £8.

JUNE BATEMAN - I DON'T WANNA (Sue 347)
One of three singles to be reviewed from Guy Stephens' UK Sue set-up, for whom the term 'dodgy deals' could have been invented. I don't own a copy of this (anyone help?) but thanks to Sid Whitworth I can review it. An organ intro and then we're off on another r & b offering of finger clicking magic. There's no girlie backing, just June's pleading vocals singing of the love for her man over a backbeat of horns and stabbing organ with a fine sleazy sax break to take the disc to a new high. A sleeper worth hunting down. Value??

THE JAYBIRDS - THE RIGHT KIND (Sue 4013)
As above, thanks to Sid and I want one! The intro on this instrumental reminds me of another tune but I can't think what (It sounds a bit like part of "I'm Spellbound" by Tamiko Jones - Ed). This is a careering stomper with lots of lovely breaks, booming bass, thumping horns, tinkling piano and the girls barging in every so often with "I've got the right kind". Tailor made for the Northern dance floors, do not miss this at any cost.
(A mini review of this appeared in the last issue, I've since managed to pick up a copy at a very reasonable £8. What a terrific record this is, a real out-and-out stormer. The A side is a rather pointless cover of Spencer Davis's "Somebody Help Me" and this is a UK produced record - Ed.)

DYNAMITE ORCHESTRA - SH'MON (PART 2)(Sue 4027)
Last of the Sue ditties, from 1967 comes this B side to an old mod fave and James Brown soundalike Mr. Dynamite. This comes across as a blend of "C'mon and swim" and "Lost in the mood of changes" and is another careering dancer from start to finish with a great sax lead taking us into the SOUL zone with stops for acrobatic dancing along the way. One of too many mod faves overlooked by the scene for too long. Value £20.

Here's a look at some of the singles and LP tracks which have been on my decks since issue 3 came out. I'm reviewing these briefly rather than giving a full description as this means I can get through a lot more records without running out of adjectives. I'm using the usual 5 stars rating, so you can get an idea whether you think a record might be worth picking up on spec.

Kicking off with a record we looked at in the last issue of the mag, Soul Joe Clement's "Ever Ever" on Plexium, now a £150 record and very few copies around. You may be forgiven for thinking that this is the only rarity on the label, but an even rarer one is Keith Dangerfield's "She's A Witch" (1237) which has been fetching over £100 for several years now due to the apparently misguided theory that the vocalist is Keith Relf of The Yardbirds (even though Relf himself denied this!) This and the Clements disc are probably the only 45's worth money on Plexium but having done a little research I discovered that the label was quite a late 60's set-up and they continued releasing material up to 1973.

Easily the rarest release on the legendary UK Atlantic label has to be Vala Reegan & The Valarons' "Fireman" (584009). Recorded for Atco in the States, this is Northern Soul at it's best, a superb dance record with quite unusual lyrics, possibly the only song ever written about a fireman! "Baby don't you come so near me or I'll have to run and call the fireman" sings a very youthful sounding Ms. Reegan as her boyfriend turns on the heat! I'm not sure if this was ever popular anywhere, only ever heard it played once at Wigan but every time I do a spot I always play it and it goes down well. Price wise, very rare, I paid around £50 but in a couple of years it'll be worth double that.*****

Staying with the red Atlantic label and a storming disc from Rex Garvin in the shape of "I Gotta Go Now (Up On The Floor)" on 584097. Why this has stayed relatively unknown while the gimmicky "Sock It To 'Em J.B." continues to be a floorpacker beats me. A real out and out stomper with a capital S, similar in style to something like "Shotgun & The Duck", and you know how frantic that is! The B side, "Believe It Or Not" (not the Nabay number) is also good with unusual lyrics about LSD. You should be able to pick this up for £5 or £6 and if you like the more traditonal Northern sounds, this one definately won't dissapoint.****

Even cheaper at £3 is a great pop stomper by Bobby Bridger on Beacon 159 entitled "You're In Love", a great happy-go-lucky dancer witha fine chorus and excellent beat throughout. Apparently this did get spun at Wigan in 79 although I find that a bit hard to believe as the year for 'pop' discs was 78, however it still remains little known. Also issued with the same catalogue number but with the artist credited as Erroll Sobers for some reason, the latter fetching a quid or so more.****

One of the most popular instrumentals from the Locarno days of 1979 and then the final years of Wigan was "Burning Spear" by The Soulful Strings on Chess 8068, an unusual record by the fact that it's very long for a Northern sound at around the four minute mark. If you can get hold of a circa '73 album entitled Chess/Janus Mobile Discotheque check it out as it contains a superb stereo version of this track. Quite rare, around £8-10.***

Nice to see people getting wise to Verdelle Smith's awesome beat ballad "A Piece Of The Sky" after we featured it last time out, price beginning to rise already and a couple of DJ's giving it a spin. Remember, it's on the flip of "Tar And Cement (Capitol 15456) and you read about it here first!*****

Latin discs being the order of the day in some quarters (though the only disc of this genre which I can honestly admit to liking is Cal Tjader's "Soul Sauce"), this gives me an excuse to print a pic of the demo copy of Ray Berretto's "El Watusi" which I picked up for £3 recently. This was issued twice in the UK on both Columbia 7051 and 7684, the former dating from around 1963 and by far the rarer of the two. Can't understand the popularity of this one though. Value wise, £5 or so on issue, maybe £12 for the demo.*

Staying with the instrumentals and also on UK Columbia, well known producer and arranger Reg 'Earl' Guest comes up with an excellent cover of the Mar-Keys' "Foxy" (7212), released in 1964. Probably of more interest to collectors of the Mod-type sounds, but a good cover and recently spotted on a Mick Smith list for £8 so I was well chuffed with the 40p that I paid for it.**

Barry St.John is a lady well known on the scene for her excellent dancer "Everything I Touch Turns To Tears" (a spare copy of which I recently missed out on for 20p!). Not nearly as good but still worth checking out is Barry's "Got A

Brand New Man" (Columbia 7783), a 1965 Mickie Most production with a good, chugging dance beat. Fairly easy to pick up as the A side nearly charted, so £3-4.**½
Lastly from Columbia comes a guy by the name of Gidian with a UK produced item dating from 1966 entitled "There Isn't Anything" (7826), discovered around three years ago and covered up as Bobby Kline. This is one of those stop-start dancers with regular stomping intervals and it takes ages to grow on you, but it's not bad. £15 seems to be the standard price tag.**
Onto the CBS label now, and this years best Northern boot fair find as far as I'm concerned was my Billy Joe Royal "Hearts Desire" on CBS 202087, a 20p job which I discovered amongst a pile of Top Of The Pops LP's and four singles. This is the first issue I've ever seen so you could have knocked me down with a feather as I handed over my pennies! Oh, the record? Well, it's okay I suppose!***
If you remember back to issue 2, I printed a picture of a demo copy of Brian Poole's version of the aforementioned "Everything I Touch Turns To Tears" and asked if it actually came out - answer yes, I picked up a copy recently on CBS issue a few weeks back for £3. It's an usual version if you're used to Miss St.John's as Mr. Poole transforms it into a beat ballad, but it's a good arrangement and would have been superb if the vocalist had been able to sing with a bit of feeling instead of sounding as if he's reading out a shopping list.**
Donnie Elbert has a terrific double header on CBS 2807, top side being a spot-on cover of the old Temptations smash "Get Ready" with chime bars dominating, but look out for the flip side which is rapidly gaining popularity with tape swappers as well as UK collectors, "Along Came Pride", a superb mid-paced Northern dancer. Only £5 or £6 for this so get yourself a bargain.***/***
Big Maybelle is a well known r'n'b shouter and at least three of her releases have a cult following on the scene with possibly "Quittin' Time" on Direction being the best known. "Mama (He Treats Your Daughter Mean)" on CBS 2926 is a typical Maybelle performance with growling vocals and a solid dance beat. The vocals may put you off a bit as "Big" tends to overdo it at times but give it a chance and you have yet another excellent Northern sound from CBS at around £5.**½
Freddie Scott's "Hey Girl" went Top 10 in the States in 1963 but didn't do a lot in the UK, hence it's rarity, but what a great slowie this is, an atmospheric beat ballad with a good if rather poppy dance craze flip on the B side entitled "The Slide". Nice to have on Colpix, even nicer on demo, £8 and £15 respectively. There's also a nice version of this by Timi Yuro on UK LP.***½/**½
Talking of Timi Yuro, the ladies back catalogue is undergoing severe scrutiny by dj's and collectors alike following the enormous success of her magnificent "It'll Never Be Over For Me" (Liberty15182). This is, at the time of writing (Nov 90), the country's Number 1 sound and has been for several months now, and this is the one that <u>everyone</u> is trying to get hold of. Hideously rare on UK Liberty and not even released in America, it's tucked away on the B side of the Tom Springfield penned "As Long As There Is You", and no wonder it's proving elusive. The single is selling for between £70 and £100, but if you can't afford that try and get it on the "Something Bad On My Mind" LP which shouldn't cost you more than £20. It's certainly one of the most popular records to hit the scene in a long while (i.e. everyone seems to like it). A perfectly paced dancer, a great song and tune but what really makes it stand out is the fabulous vocal performance from Timi, so emotional that you have to believe she's singing from the heart and it's <u>her</u> own story. A truly wonderful record and firmly emplanted in my all time Top <u>20</u> now. Interestingly enough, I was talking to Jim Randell from Selby recently and he told me that he was playing this over 10 years ago, so not exactly a newie but not far off. By the way, are there any demos of Liberty 45's from 1969?*****
Now onto the Decca label and a cover of "Mickey's Monkey" by one Doug Sheldon (11790). A 1963 recording with Gary Glitter's man Mike Leander handling the production, this is not bad at all and is in fact a quite faithful copy of the Miracles' original. For some reason I was expecting this to be Merseybeat but thankfully it's not, and apart from the dreadful girl backing singers this is pretty good for a couple of quid.**
One of my favourite obscure UK Northern sounds is The Bats' "Listen To My Heart" on Decca 22534, a white beat group who released three singles on Decca and one on Columbia without success. This number begins with a very dramtic almost classical sounding piano intro before launching into a 100 mph stomping dancebeat. It's very white but a good record and it's hard to see how Wigan missed this one in 75.

Records like this would never get a look in on todays scene, but it's a shame that many of todays DJ's won't play this sort of thing should they damage their 'soulful' reputations. On the other hand, you may think that white records like this are rubbish, in which case you shouldn't really be reading this mag! As for the Bats single, it's a ***

An unknown pop number with a beat ballad feel to it is "Til I I ɜt You" by Vince Everett on Fontana 606. If you didn't know any better you'd think that this was Gene Pitney, and it's the voice that let's the song down, but it has a great middle eight and chorus. I'd never consider playing this at a venue but it's quite safe to play in the safety of your own home! Everett's only other record of note would appear to be a version of Cletus Marland's "Every Now And Then" on Fontana 915 which is quite hard to track down.*

Also on Fontana is Jimmy Cliff's version of the Bobby Bland classic "Call On Me" (641). It's a little faster, a lot more brassy and Cliff's overpronounced Jamaican accent doesn't really fit, especially on the chorus where he persists in singing "Call at me"! For some reason, Fontana don't seem to have issued any demo copies between 1963 and 1968 and simply used a bright yellow 'sample not for sale' stamp for their demos. Value wise, £6 to £8.**

One Fontana record which I don't have a copy of, but would dearly love should some kind reader have a copy for sale, is "I Feel So Good" by Manchesters Playboys (745), one of my all-time favourite UK produced Northern dancers. This is a wonderful happy-go-lucky type of dancer, good lyrics, great production and a nice vocal performance from this band who only made the one record before fading into obscurity. There were several 'Playboys' around in the 60's, Gary Lewis's, Manchesters, John O'Hara's and an Immediate group called the Australian Playboys (whose sole Immediate single is worth ££££).*****

Lastly on Fontana, a single by Goldie (ex of the Gingerbreads) which I bought blind for a fiver thinking that I recognised the title "Think About The Good Times". I obviously hadn't been paying attention as this was the B side, the A side being a girl cover version of The Marvelows ABC stomper "I Do"! It's practically identical to the original as far as arrangement goes and it's quite nice to hear a female version, but it's slightly too poppy, but still rare and a nice find. Probably around £8 to £10. Goldie, incidentally, is really Genya Ravan who had a Northern single in or around '76, can't remember the title though.***

I mentioned Maxine Brown's stunning "Am I Falling In Love" a couple of issues ago but apart from collectors it doesn't look as if anyone's gone ahead and been brave enough to play it apart from myself and possibly Nick Brown (who's the only other person I know who's got a copy), but I played it at Plymouth last year and it went down really well so the potential is there - I suppose it's just a case of finding a copy, though I wouldn't have thought it's too hard on US ABC. When some of the 6T's newie crap can go big nowadays, viz. Wilson Pickett, Freddie Houston (not If I'd Have Known, the other one!), there's nothing to stop a record as good as this going places. Since I first mentioned it a lot of people have enquired about it, but valuation is difficult, although you'd have to give me at least £30 to prise my HMV demo away from me.****

A very underrated disc on the Liberty label from Irma Thomas is up next, "What Are You Trying To Do" (66137), an Allen Toussaint composition and a typical Crescent City sounding number. You may know this from the Kent album "Leapers, Sleepers and Creepers" but it hasn't really had a lot of exposure in the UK. I only paid £8 for this but I reckon it would go for around £12.***½

Another underrated record is "My Little Red Book" by Burt Bacharach & His Orchestra featuring (in tiny lettering) Tony Middleton on vocals (London 9983). The label states "as featured in the film What's New Pussycat" but I'm not sure that it was actually this version that did feature in the film as the soundtrack album has a version by Manfred Mann. The legendary US West Coast band Love also did a nice version on London, but for Northern 'fans' this is the version. Really brilliant lyrics on this song, and Tony's fabulous powerhouse vocals make it a choice item for any collection. Cheapest way to pick this up is via Kent's "Smart" album, but a stock copy would set you back between £15 and £20, £25 to £30 for a demo (unless your names Martyn and you can pick up three mint demos in a junk shop for 10p each! - hello Martyn by the way). *****

Another London single now, The Strangeloves, one of those archetypal US garage


AM I FALLING IN LOVE
(Julius Brown)
MAXINE BROWN
M.G.M.
DEMONSTRATION RECORD
NOT FOR SALE
ARMADA MUSIC
MGM 1286
LET ME BE YOUR BOY
(Harbet)
WILSON PICKETT
Produced by Correo-Tone Recording Co.
EL WATUSI
(Ray Barretto)
RAY BARRETTO
Y SU CHARANGA MODERNA
COLPIX
ADVANCE PROMOTION COPY
45 RPM
HEY, GIRL
FREDDIE SCOTT
fontana
TF 693
45
MONO
A
I DO
(Paden/Smith/Paden/Stephenson/Mason)
GOLDIE
An Island Record Production
SAMMY DAVIS JR.
Arranged and conducted by Perry Botkin Jr.
45 RPM
R.20227
IN THE SHELTER OF YOUR ARMS
(Samuels)
EDWIN H. MORRIS
RCA VICTOR
SOME THINGS ARE BETTER LEFT UNSAID
(Weeks)
KETTY LESTER
Orchestra conducted by SAMMY LOWE
45
LONDON
AMERICAN RECORDINGS
DEMONSTRATION SAMPLE NOT FOR SALE
Recorded by BANG, New York
Grand Canyon
230
NIGHT TIME
(Feldman, Goldstein, Gottehrer)
THE STRANGELOVES
IRMA THOMAS
LIB 66137
45 R.P.M
WHAT ARE YOU TRYING TO DO
(Allen Toussaint)
Metric Music, Chappell
MADE IN GT. BRITAIN
Emidisc
let him go
UNITED ARTISTS RECORDS
STAX
Under licence from Atlantic Recording Corpn., U.S.A.
Franklyn Boyd
6010398
SLY GIRL
(Randazzo/Pike)
DEREK MARTIN
Produced by Teddy Randazzo
COLUMBIA
DANVER MUSIC LTD.
7XCA 27925
THERE ISN'T ANYTHING
(Larry Williams)
QIDIAN
with Orchestra directed by Graham Dalley
MIDNIGHT COWBOY
(from film of same name)
(J. Barry)
STAX
THE BAR-KAYS
Produced by Allen Jones & Steve Cropper
COLUMBIA
PROGRESSIVE MUSIC LTD.
7XCA 27263
DB 7212
FOXY
(The Mar-Keys)
EARL QUEST
MADE IN GT. BRITAIN
LONDON
AMERICAN RECORDINGS
DEMONSTRATION SAMPLE NOT FOR SALE
MADE IN ENGLAND
45 RPM
6 AUG 1965
MY LITTLE RED BOOK (from the film "What's New Pussycat?") (David, Bacharach)
BURT BACHARACH & HIS ORCHESTRA
Featuring Tony Middleton
PICCADILLY
ADVANCE PROMOTION COPY
45 RPM
I FEEL ALRIGHT
JIMMY JAMES & THE VAGABONDS
COLUMBIA
IVY MUSIC LTD.
7XCA 23759
DB 7783
A Mickie Most Prod.
GOTTA BRAND NEW MAN
(St. John—Hurst—Fletcher)
BARRY ST. JOHN
MADE IN GT. BRITAIN
Stateside
DEMONSTRATION RECORD—NOT FOR SALE
A Recording from BELL RECORDS
45-KR-8163
(A 'Hot Line Music Journal' Recording)
SS 207
DON'T LEAVE ME (2.00)
(Palmer James)
AL GREENE & THE SOUL MATES
A Rodgers & James Production
E.M.I. RECORDS LIMITED
Tamla Motown
ESSEX MUSIC
MECOLICO
BIEM/MCB
TMG 592 A
TMG
GOOD NIGHT IRENE
(H. Ledbetter—J. Lomax)
THE ORIGINALS
Producer Clarence Paul
E.M.I. RECORDS LIMITED
CHESS
45 RPM
JEWEL
CRS.8068-A
BURNING SPEAR
(Richard Evans)
(From the L.P. CRLS 4534 "Groovin' With The Soulful Strings")
THE SOULFUL STRINGS
Produced by Esmond Edwards
Arranged by Richard Evans

punk bands of the 60's with a cut called "Night Time". A real stormer this, tailor made for the Northern scene of the 70's with a brilliant bass line and truly stomping beat, no soul whatsoever but a dancers delight. I paid £6 for the demo, it's worth £15 on issue to collectors of US punk, so a good bargain there, and the band have several other goodies under their belts including the original version of "I Want Candy" and another dance cut, "Cara-Lin".***
Now a very obscure cover version, Ethna Campbell's version of Mary Wells' "What's Easy For Two" on Mercury 804. It's a note for note copy of the original but manages to stay authentic and thus becomes one of the best of the early Motown covers I've heard. A 1964 release and very obscure, I paid £1 for this from a pop list but I've seen it at £12, well worth a listen.***
Dee Dee Warwick is responsible for several excellent Northern sides, "Gotta Get A Hold On Myself" on Mercury 890 being one of the best, a nice beat ballad, lacks a bit of "ooomph" but still cuts it. Doesn't seem to hard to get hold of (excuse the pun) on UK Mercury, around £6.***
One of the biggest revived oldies of the last couple of years has been Wilson Pickett's MGM 1286 outing "Let Me Be Your Boy", licensed from US Correc-Tone (misspelt as 'Correo-Tone' on the label!). As this wasn't issued in the UK until 1965 I can only assume that it was released to cash in on the success of Atlantic's "Midnight Hour", but sold zilch. Well, controversial record or what guys? I must say that I f*cking hate this, and so do a lot of other people, but an equal amount of people love it, so consequently it's a bitch to get hold of, let's say £20 to £25 on issue, and mega-bucks on demo. I got a demo for £10 from another pop list (same list as I got a Ray Charles - Don't Need No Doctor demo for £10 too) but I honestly think that this is not Northern Soul.*
By the way, if any readers think I'm being a bit of an asshole by stating that I paid very little for certain records, I'm not doing it to pose or anything, it's just a way of showing that the records are there if you're prepared to search for them!! Incedentally, backtracking to Wilson Pickett for a second, the label also misspelt the music publishers as 'Lupins' music instead of 'Lupine'!
Okay, back to the music and now it's Polydor, beginning with a semi-known dancer from the Carrolls entitled "Surrender Your Love" (56081). I take this girl group to be British as they also had several issues on CBS. This is a gritty Northern dancer with an authentic feel to it and although it wouldn't get a look in these days, I'm sure it's been played in the past. Apparently this was reissued in 1971 for some unknown reason with the catalogue number 2058 152. Original around £6.***
Now an Australian recording from a guy called Normie Rowe, flip side of a rubbish pop ditty "Ooh La La", it's a cover of Howard Tate (and many others') "Ain't Nobody Home" on Polydor 56144. Not a bad version, less bluesy and more danceable than the original but nothing to write home about apart from it's obscurity.*
Now a bit of real class with the sublime "Ask The Lonely" by Ben Brown (56198), a record which I would have loved to take the accolades for discovering but I've since been informed that it was played at the Heavy Steam Machine in Stoke in 1972/73, so bang goes that one! Anyway, I've reactivated the bastard and it is going very big around the country, currently hitting £25 on issue and it's well worth it. Far better than any other version including the Four Tops original. Incidentally, I mistakenly credited production of this 45 to Donnie Elbert in issue 2 when it was in fact one Richard Hill, so thanks to Richard Hill for giving us a superlative slice of UK soul.*****
Lastly from Polydor, a fairly obscure cut from the lady who bought you the awesome "Don't" on United Artists, Marva Josie, with a semi-self penned number entitled "Crazy Stocking" (56711). Unfortunately, the lyrics are as bad as the title and although it's quite a good dancer the song is plain bad. An interesting obscurity but next one please...*½
Nice to see a few barriers being broken down with several people giving Susan Maughan's excellent version of Wade Flemmons' "That Other Place" (Philips 1363) a spin. Forget who it is singing, it's a bloody good record! And I've got a near mint spare copy if anyone wants it for a tenner!****
Chuck Jackson has so many Northern cuts to his name but "Any Day Now" is rarely spun which is a shame because it's a lovely beat ballad, sharing the same backing track as "Lover" by Tommy Hunt, but with added irritating organ! A nice home listening record on Pye Int 25276 and cheap at around £5.***
Another Pye International single which I recently picked up, but considerably rarer,

is "The Jerk" by The Larks (25284). One of the last 45's issued on the yellow and red Pye Int label but the record is a bit of a dissapointment, very understated vocal and beat and nothing there to warrant it's "classic" tag, apart from maybe the price of £15.**

Now onto the red Pye International label and "Baby Take Me" (25308) by Chuck Jackson & Maxine Brown. Flipside to "Something You Got", this may have passed unknown but if you have a good listen to it you'll notice that the song shares the same backing as Tina Britt's "The Real Thing"! Around a fiver.**½

Onto Piccadilly now, home of several UK rarities, and with the resurgence in popularity of Patti & The Emblems version, time to check out Val McKenna's version of "Mixed Up Shook Up Girl". A note for note copy of the original but it lacks that certain class, hard to pick up but doesn't quite cut it.**

Piccadilly 35298 is Jimmy James & The Vagabonds' "I Feel Alright", and what a stormer this one is! A stomper to be true, and backed with the excellent version of the Manhattans/Pretenders "I Wanna Be", this was also done by Turley Richards on US Columbia (touted by Richard Searling in 77 as 'the next Jimmie Raye!') and also in a slightly different form by Betty Lavette on Stateside/Pama, all versions are good but this one is the best. Paid £4 for this on demo from Camden, that's about right for an issue.****

Yet another version of "I'll Always Love You" now to go alongside those by The Spinners original, The Gladiators and The Executives is that on Piccadilly 35369 by Timebox. This is a poor version but very collectable due to the bands psychedelic links, but as a Northern sound - forget it.**

The name Sammy Davis Jr. has never been synonimous with soul music but his Reprise 20227 single "The Shelter Of Your Arms" could help to change all that. A slow, slow beat ballad, in staccatto style with the loudest chime bars you'll ever hear, this is a wonderful ender-type record with heartwarming lyrics and this really is one for beat ballad collectors to check out. Thanks again to Mick Boland for putting me onto this one.****

Also via Mick, Ketty Lester with "Some Things Are Better Left Unsaid" (RCA 1394). This was a pound well spent for me when I finally tracked one down, it's a good early sounding dancer, beginning as a "Fever" soundalike relying on a single bass to get things going, then building into a fully fledged dancer. Male backing singers attempt to ruin things halfway through but the instrumental break in the middle is the best I've ever heard on a Northern record with the exception of the break at the very end of Cecil Washington's "I Don't Like To Lose". Totally unknown so check this one out.***

Back to the late Wigan period now with Flamma Sherman's "Where Is He" on the CBS-owned SNB label. One of the most unusual records I've ever heard is this. It's a group as opposed to a solo singer called Flamma Sherman as the credits go to L., C., V. & G. Flamma-Sherman, but the weird thing about it is that although there are apparently four vocalists, none of them have the vocal power of a dead newt, so you get a sort of choirboy/girl lead and similar backing, but it's effective and the beat and backing are great and it's a haunting type of tune. Very unusual, this is rapidly becoming one of my favourite UK records. A 1969 release, the girls had one other 45 released on SNB but that's nothing. Prices range from £4 which I paid to £20.*****

The latest in a long line of excellent Northern dancers from one of the true heroes of rock'n'roll, Little Richard, is his Stateside 508 outing "Baby Don't You Want A Man Like Me", a Modern label recording tucked away on the flip of "Holy Mackerel". This one has been gathering interest for a couple of years now and although it's not quite as good as his Okeh material it's still worth picking up for around £6.***

Another flip side, this time on the back of the undeservedly labelled 'classic' "Back Up Train" by Al Green(e) is "Don't Leave Me", a plodding dancer on Stateside 2079. Currently picking up a bit of action on the tape swapping circuit but rather derivative of The Spinners' "I'll Always Love You". Around £8.**

Derek Martin is still best known in the UK for "Daddy Rolling Stone" on Sue (on which he was mistakenly credited as 'Derak' Martin), but his big Northern track is the excellent "Sly Girl" which slipped out unnoticed on the blue Stax label in 1968. Licensed from the US Tuba label, this has been popular for nigh on 15 years now and still remains very elusive on UK issue, probably the rarest single on Stax. Shame that the recording quality isn't quite up to scratch, having been mastered with very little bass so as far as recording quality goes you're better of buying the

US Tuba release. Certainly a nice item to have on UK but very difficult to put a price on, around £15 I should think. Also worth looking out for by the same artist is "You Better Go" on UK Columbia which is a nice slowie and often gets mistaken for his "If You Go" on US Sue which is a superb Northern dancer.****
Staying with Stax, I briefly mentioned the Bar-Kays yellow Stax release "Midnight Cowboy" in the last issue and just to re-iterate, you must check this storming instrumental stomper out. A messy intro falls by the way as the Stax brass takes over and it's thump-thump throughout 3 minutes of Northern magic - a better instrumental you won't hear for a long time. Probably never played due to the fact that the tune is well known and the single is quite common, but at least two d.j.'s have spun it recently to apparently favourable reaction.****
Talking about instrumentals, one single that I used to own back in 1977 was a fantastic effort on US Atco by Bob's Band entitled "Locke - theme from the TV series Simon Locke". I heard this played at Wigan a couple of times and have always wanted to replace my copy which I think was stolen but I only know one other person who can remember hearing it! This, and "The Champion" are two best instrumentals of all time in my opinion, and I'd love a copy of the Bob's Band single, so if anyone has a copy for sale could they let me know? Has anyone else heard this record?*****
Back to the UK stuff now. I've only ever mentioned one release from the independent Strike label (Miki Dallon) so here's another, far obscurer release, veteran soul man Alvin Robinson with a 1966 recording entitled "You Bought My Heart Down To My Knees" (307). I'd describe this asa blues-dancer, slow but with a dance beat, and very strange to find the ex-Red Bird man on UK Strike! No idea of value, I paid £3, yet another interesting curio though.**½
Next is a classic of sorts, Ike & Tina Turner's "Somebody Somewhere Needs You", also recorded by Darrell Banks and sharing the same backing track as Ty Karim's rarity "Lighten Up". I picked this up in a junk shop for 50p but what an amazing dancer, did this come from US Loma? The Turner's did some great stuff in the 60's but this one has the edge over their HMV releases and is probably their best disc. It's on orange Warner Brothers WB 153, value £7-ish.****
Now onto some items I've heard on tape over the recent months before going back to a few more vinyl finds, and firstly the God-like Ray Pollard with "Let Him Go (And Let Me Love You)" on United Artists 1111. If you recognise the catalogue number I wouldn't be surprised as this is the flip side to "The Drifter"! Last issue I reviewed this song by Long John Baldry on UA 1204, an excellent version in itself but not a patch on this scorching beat ballad. Ray Pollard must be the most underrated of all the 60's soulmen and this is yet another class sound, but what a shame that nobody plays it. Obviously with such an awesome number on the other side it's no wonder that this has been overlooked, but if're lucky enough to own a copy of "The Drifter", spin the other side for a change. Incidentally, Ray Pollard is also the lead vocalist on The Wanderers "You Can't Run Away" on US United Artists.*****
By a strange coincidence, I recently picked up an original Emidisc acetate of Long John Baldry's version of "let Him Go" for £1.25. The title is handwritten and United Artists Records is rubber stamped on the label. The versions of the songs are identical to the issued single, but still a nice collectible piece.
One of the current monster oldies (which has also been played as a newie in some quarters) is Lou Lawton's "I Am Searching (For My Baby)", a great uptempo number which is very hard to find on UK Ember 232. Backed with another dancer "Doin' The Philly Dog", this would easily fetch £20. I was wondering how a US Capitol recording came to be issued on UK Ember though?****
The Crystals' only UK United Artists single as far as I can tell was the fine double-sider "My Place" (a great Northern dancer) b/w "You Can't Tie A Girl Down" on UA 1110. I would have had a copy of this for £4.95 had it not been for an asshole of an owner/assistant in a shop called Destiny One in Exeter. I found several records in the shop which I wanted to but plus a couple I'd have liked to hear, so I asked him if he could play the intros: "Can't be doing with that" said Mr.Helpful, even though he'd just played a record for someone else, so I immediately returned the records to the shelves and walked out. He lost well over £30 worth of sales just by being rude. If you're in Exeter, the Crystals single is probably still there and is easily wortha tenner, but tell the guy behind the counter to go f*ck himself! As for the single, ****/**

King George's "I'm Gonna Be Somebody (Someday)" on RCA 1573 has been tipped for big things for a couple of years now without actually breaking it's collectors only tag. A good midtempo dancer, similar in places to the old Micky Lanay song "I'm Gonna Walk", rare on UK and selling for £12 to £15 currently.**½

Both Rob Pheasant and Mick Boland sent in photocopies of Nancy Wayburn's "The World Goes On Without Me" on Warner Brothers 5646. Mick taped this for me ages ago and had it covered as Tina Lee, although it's been known since '86, and I don't think it ever got played as it's very poppy (and if I think it's too poppy, the it must be poppy!). If you're not sure whether you know it, it was covered as "You Took Your Love Away". If you liked The Seekers you'll probably like this.**

Etta James isn't exactly renown for her Northern dancers but recently 'discovered' (or rediscovered) is "Pushover" on Pye International 25205. This 1963 release sounds a dead ringer for Timi Yuro's "What's A-Matter Baby" on the verses and a little like Big Maybelle on the chorus, and while it's not exactly an instant Northern sound it would certainly go down well as a 'club' record - probably did may years ago.**

The CBS label strikes again with Curtis Lee & The KCP's "Everybody's Goin' Wild" (2717), now an oldie but still a big money record, having been spotted at £25 on CBS demo. This came about via a short-lived licensing deal with US Rojac Records before the rights were given to Direction, and it's a great dance sound with a very unusual 'yodelling' vocal effect. Rumours that this is in fact Frank Ifield have not been substantiated!***

The Jewels up next on Colpix 11034 with "Gotta Find A Way", and no, it's not the Cajun Hart number, and neither is it The Jewels who did "We Got Togetherness" on MGM, but an all girl band with a typical bouncy Colpix sound a la Little Eva, Earl Jean etc. Value around £10. If anyone likes the Colpix sound, check out a semi-legal import album currently available in specialist shops entitled "Lookin' For Boys" which features several Colpix items including the aforementioned Earl Jean's "I'm Into Something Good" and the scarce Cinderellas' "Baby Baby I Still Love You".**½

? (Question Mark) & The Mysterions cut one of my all time favourite 60's singles with "96 Tears" on Cameo Parkway, here they are again with "Can't Get Enough Of You Baby" on the ultra-obscure Peak label of which I know absolutely nothing. The record is a note-for-note copy of "96 Tears" with that legendary organ sound to the fore, and if you like stuff like The Strangeloves you'll like this too.**

Staying with the weird ones, how about The Chambers Brothers' "Call Me" on Vocalion 9276, a 1966 recording from the US Vault label. It's not the Frank Sinatra/Chris Montez/Eddie Bishop number but a self penned composition, set to the riff of "Louie Louie" with a Beatles' "Twist And Shout" style "Ah-ah-ah" break in the middle and a few Righteous Brothers wails thrown in for good measure. No idea of value though.**

One of the Motown cover versions that I missed in issue 1, if you can remember that far back, is Joe Simon's version of The Temptations' "The Girl's Alright With Me" on Monument 1010. A faster version than the original, it was halfway through before I realised what I was listening to! It's better than his "Whole Lotta Lovin'" anyway and one of the few non-country style records released by Simon on Monument.**½

Dee Dee Warwick crops up yet again, this time with "We're Doing Fine" on Mercury 867, a good pop-soul dancer from '65. What's interesting about this one is that the song begins with the first couple of lines from P.P. Arnold's "Everything's Gonna Be Alright". This song was also covered by Chris Farlowe on one of his LP's (but what wasn't??)***

Not mentioning a lot of Motown releases in this piece as we usually only look at the super rarities via Tom Howard's piece, besides, all of the other soul mags feature far too much Motown, but I wanted to mention a handful of releases here. Firstly Chuck Jackson's "What Am I Gonna Do Without You", without a doubt the best thing he cut during his rather dissapointing period with the label. I was very surprised to see that this got a UK release as the B side of "Honey Come Back" on TMG 729. As most of Motown's product by this time was dross this one stands out like a beacon, mainly due to the glorious string arrangements and Chuck's soaring vocals. I'd imagine that Chairman Of The Board listened to this before recording "Everything Is Tuesday" as they both sound very similar in parts.

Can't remember ever seeing a copy of this for sale so no idea of value, no more than a tenner though I'd have thought.***½
Motown record of the moment has to be "Tune Up" by Junior Walker on TMG 520, the flip side to "Do The Boomerang". For some reason this went massive a year or so ago, when they started playing it I thought it was a joke but there you go, it just proves how even the unlikeliest of records can be broken with a bit of perseverance and a lot of courage. It's a right old sax rave-up number but it's way of Walker's best, however, purchase on UK is very difficult at the moment and you've got to be looking at £60+ on demo.**
Onto a few album tracks now, beginning with P.J.Proby and his version of the Idle Few's "People That's Why", taken from the LP "Enigma" on UK LIberty. This could have been brilliant but the song is given a very understated beat ballad treatment, somewhat lacking in actual 'beat', if you see what I mean. The vocals are great but unfortunately it's not a patch on the Idle Few version.*½
From what must be a fairly obscure Mercury LP entitled "Like It Is" comes a version of Danny White's "Cracked Up Over You" by Junior Parker. Imagine the original, then imagine it being sung by Junior Parker with lots of added brass and you should get the picture. Don't rate it myself, but I don't like Danny White's version either.*
Funny how the name Chris Farlowe keeps cropping up, but in my books he was the best white soul voice that the UK had in the 60's, a male counterpart to the wonderful Dusty Springfield. His only accepted Northern sound is the Immediate B-side "Don't Just Look At Me" which is an authentic Northern stomper, but he has several album cuts which should be checked out as he had impeccable taste in cover versions. His first album, "14 Things To Think About" features a great version of Garnett Mimm's "Looking For You". Great backing track, vocally similar to the original style-wise and nothing to stop this being played as an alternative version - I'd play it anyway!****
Mick Boland also sent a tape of an extremely obscure UK Capitol release from '64 which wasn't included in last issue's Capitol feature (probably due to the fact that I'd never heard of it), namely "Act Like Nothing Happened" by Darlene Paul. It starts off well with single percussion, a flute riff (of all things), then bass and organ, but this chorus is awful, a gushing middle-of-the-road affair with what sounds like the crew of Sing Something Simple on backing vocals and Darlene Paul winning first prize in the Vera Lynn soundalike competition. Sorry Mick, it's okay but nothing special!*½
Speaking of Capitol, Mick Smith put me onto "I'll Be Looking Back" by Ketty Lester, flip side to the dancer "West Coast". A beat ballad which certainly takes a long time to build, so long in fact that it doesn't 'beat' until thirty seconds from the end, but a nice number and preferable to the A side in my books.***
Undoubtedly the finest slab of 7" plastic to find it's way onto my deck over the last few weeks has to "Can't Stop Running Away" from the ubiquitous Timi Yuro on Mercury 859. This 1965 release is buried away on the B side of a rather awful m.o.r. number entitled "Get Out Of My LIfe", but certainly deserves to be checked out by anyone who likes 'enders' and beat ballads. Rob Pheasant reckons that this is already known and saw one a few years back for £35, so I was a tad upset that I hadn't 'discovered' it myself, but what a record this is! Produced and written by Teddy Randazzo and vaguely familiar to the Randazzo produced "Poor Boy" by The Royalettes, it's got all the ingredients that you look for in a beat ballad but has that little extra which makes it a cut above the rest. Great lyrics, superb arrangement, magnificent vocal which goes without saying, and a climactic chorus, this one is absolutely AWESOME. Purchased by yours truly for £.75 froma pop list - the sort of record that dreams are made of. Buy the tape just to hear this because mark my words, if someone plays this it's going to be huge! Record of the issue without a doubt.*****
Back down to earth now with a well established but seemingly forgotten record which never gets played these days although it was a Mr.M's monster for many years. The record in question is The Originals' "Goodnight Irene" on Tamla Motown 592, a furious stomping version of the old standard. Personally I think the backing track is great and the rest rubbish, but this is easily the rarest of the later 500 series and the copy I've got is honestly the first one I've seen for many years now. Not the greatest Motown record by any stretch of the imagination but certainly a difficult one to track down, I paid £7 but I'd value this at £20.**









Arriving via a Paul (Crispie) Walker tape comes the stalwart Carl Carlton (although he was probably still 'Little' when he did this) with yet another brilliant Northern dancer entitled "Bad For Each Other" on Action 4537. Flip side to the better known "Look At Mary Wonder", this is a great mid-paced dancer which is now attracting a lot of interest in collecting circles and is also being spun at venues. Price currently around £10, and the fact that this record is being played proves that there are still UK items out there just waiting to be discovered.***½

Well here's an interesting fact: Tim from Coventry told me recently that Bob & earl's "Oh Baby Doll", a big sound from a few years back on US Tempe, was given a UK release, on an obscure Jayboy album. So obscure in fact that I don't know the title!

One sound which I recently came across that left me rather surprised was a great version of Jerry Williams' "Run Run Roadrunner" by none other than Gene Pitney. I first found this on a Stateside LP but got a shock when I found that it had also been issued as a single on the blue Pye International label in 1971 (25564). I can't believe that this is an unknown version, did it actually come out? It actually utilises the same backing track as Williams' original, the vocals are unmistably Pitney but it's a very credible version and is slightly longer than the original, although it lacks the intro from the original and fades in. Worth a listen though, if you can find one.***

I finally got to hear Don Charles' version of "The Drifter" (parlophone 5688) recently. On first hearing I was quite dissapointed, it's lightweight, more danceable than the original Ray Pollard version but has little or none of the class that makes Pollard's version a landmark in soul history (do you get the impression that I rather like Ray Pollard?). Anyway, this is pretty rare, recently sold for £35 on demo but probably worth only half of that.***

In issue 3 I mentioned a Paul Jones album on HMV which included a track entitled "You've Got Too Much Going For You" and asked if anyone knew if it was a version of the Jimmy Beaumont number on UK London. Well, no-one replied, but never mind, I bought a copy of the LP "My Way" recently for £8 on spec, and lo and behold, it is the very same song and a bloody great version of it too. Lots of baroque style strings to begin, then a thudding beat for the chorus, down beat for the verses but much more of a dance version than old Jimmy's and a really exciting find for yours truly. The ex-Manfred Mann singer even invents a couple of lines during the supposedly instrumental break at the end, and I really like this, check it out on the tape anyway.****

Another LP track which I've been playing a lot lately comes froma Minit compilation circa 1968 entitled "Soul Food". "I Need You Baby" is a smoochy beat ballad from a lady named Alder Ray, of whom I know nothing apart from the fact that she can't half sing! Not 'Northern' enough to be played on the scene but a real beauty for armchair listeners.****

James Royal has a few Northern discs under his belt, most notably a fair version of Jackie Wilson's "I've Lost You" on CBS 4463. The one that I hadn't heard

was his version of Miss D.D. Phillips' "Hey Little Girl" (changed to "Boy" here of course). This is practically identical to the female version, no better or worse and a bit of a letdown really.*
I mentioned Goldie earlier via her "I Do" on Fontana, here's a slightly later 45 on Immediate 26 entitled "Headlines". Quite an interesting storyline to this song viz. girls goes out with boy who becomes a star, drops her and leaves her with nothing but 'headlines' (sob!) Good dancer, very pop, quite scarce and also done by Chris Farlowe I believe, unless it's another song with the same title.**
A few reviews from Rob Pheasant (Willenhall) next;
Richard Wylie - "Brand new man" (Columbia): quite a lot of collectors will know this record (also on US Epic) but did you know that there is also a version by Carole King!! (See writing credits). I have Carole King's version on a Stafford niter tape - I believe her version is on a test pressing only (owned by Butch I think). Both are quite "poppy" but Mr. Popcorn's version is slightly better.
Nancy Wayburn - "The world goes on without me" (Warner Bros): A good acoustic guitar intro to this snappy little dancer, with a great guitar 'chick' throughout. Also some nice use of trombones and a nice trumpet break three-quarters through. Well who's Nancy Wayburn? I don't know either but it's a little cracker this one and I'd compare this with Sue Lynne's "Don't Pity Me" but with strings! So make up your own mind if it's 'soul' or not! Really the title should be "You took your love away last night". (See also elsewhere in this issue - Ed)
Finally Kenny Lynch - "Movin' Away" (HMV): Not particularly Northern but what a classy beat ballad this is! Honestly, this is a real grower, super orchestra arrangement and pleasant female backing, it would make a great tape ender, it just seems to float along nicely. The song has a great chorus line with Kenny telling his girl "I got the power to lead you through life, I got the lovin' you need every night, baby I want you so why are you movin' away?". Don't underestimate Kenny's voice, this is good! I paid £15 for this (a bit steep for two years ago) but it is such a good record believe me. Of all the Kenny Lynch records I've come across I've never seen another copy of this. Can anybody compile a Kenny Lynch discography?
Thanks for those Rob, yeah I could do a Kenny Lynch discography but it's quite a big one with 24 singles released in the 60's and only three or four of those are of 'Northern' interest. By the way, Rob also sent in a photocopy of the great "Take it baby" by The Showmen on Action which I questioned the existance of a couple of issues back (Graham Coates also sent in the same disc).
Well, there we go, over 80 singles and album tracks reviewed in ten pages, I think this is a much better format than the one that we previously used where we use a pic of the disc and then have to write at least ten lines per record to match up to the size of the photocopy. By giving a brief outline of the record in question you can then make up your own mind whether you want to listen to it or not. If anyone is interested in hearing any of the records reviewed in this issue, I've compiled two C90's containing the best/most interesting of the tracks, price is £4 per tape, please state if you'd like tape A or tape B. All are dubbed directly from disc wherever possible. Track listing below.

A.
Soul Joe Clements - Ever ever/Vala Reegan - Fireman/Rex Garvin - I gotta go now/Bobby Bridger - You're in love/Soulful Strings - Burning spear/Verdelle Smith - Piece of the sky/Ray Baretto - El watusi/ Earl Guest - Foxy/Barry St.John - Gotta brand new man/Gidian - There isn't anything/Billy Joe Royal - Hearts desire/Brian Poole - Everything I touch/Donnie Elbert - Along came pride/Donnie Elbert - Get ready/Big Maybelle - Mama/Freddie Scott - Hey girl/Timi Yuro - It'll never be over for me/Bats - Listen to my heart/Jimmy Cliff - Call on me/Manchesters Playboys - I feel so good/Goldie - I do/ Maxine Brown - Am I falling in love/Irma Thomas - What are you trying to do/Tony Middleton - My little red book/Strangeloves - Night time/Ethna Campbell - What's easy for two/Dee Dee Warwick - Gotta get a hold on myself/Wilson Pickett - Let me be your boy/Carrolls - Surrender your love/Ben Brown - Ask the lonely/Marva Josie - Crazy stockings/Susan Maughan - That other place/Larks - The jerk/Chuck & Maxine - Baby take me/Val McKenna - Mixed up shook up girl/Jimmy James - I feel alright/Timebox - I'll always love you/Sammy Davis Jr - The shelter of your arms.

continued on page 23

FEEDBACK

Dear Pete,
Many thanks for issues 2 & 3 of the magazine - I found them very informative, especially the label listings. I gave them a review on my radio programme and I hope that it has helped promote the magazine for you. I do like the presentation - we've come a long way since I was running Hot Buttered Soul and Soul Cargo.
In your next issue I'd like a favour. It regards the statement in issue 2 giving the impression that I had written to you valuing the Volumes single on Pama at £15-£20. As you well know I have not written to you at all and the two letters in issue 2 leave me looking as if I don't know what I'm on about. This has been slightly aggravated by a few comments made to me at record fairs. Please can you print a retraction and state quite clearly that I have not written to you and that the source of this statement was taken from an old Shades Of Soul magazine, written at a time when the £15-£20 valuation would have been correct.
Further on the Volumes - Keith Minshull catagorically states that he ordered, and sold three copies when he was working for Bews Records in Burslem, Stoke-On-Trent. I questioned him again about this three weeks ago and he reconfirmed his story.
CHRIS SAVORY,
NEWCASTLE, STAFFS.

Dear Chris,
*My sincere apologies for any embarrassment caused by the article, I honestly thought that everyone reading it would realise that it came from an old magazine cutting, but on second reading perhaps I should have edited that particular bit out. I've printed your letter in full as your explanation is far better than any apology I could have thought up. To reiterate, Chris did not write to me about the Volumes or anything else so stop hassling him! To be honest, I'm sick of the f*cking Volumes on Pama, I've got official release sheets from 1966 to 1970 and it is not mentioned and seeing as most people who read this mag are UK soul collectors I find it unbelievable that none of them has a copy, so until a decent photostat is sent in, this correspondence is now closed. Ed.*

Dear Pete,
First of all let me tell you a bit about myself so you don't think I'm some kind of idiot who doesn't know anything about soul music. I started collecting soul music before Wigan, The Wheel or The Torch had been dreamed up. As far as I'm concerned, any record recorded after 1969 is rubbish anyway. I've about 20,000 singles now, 15,000 being soul and Motown, rare and not so rare. I was about 13 when soul and reggae got a grip on me like a vice, I'm now 37 and 90% of them still send me into orbit. The point I'm trying to make is this: are you trying to wind people up or what? How on earth can you say that Let Me Be Your Boy by Wilson Pickett is in the bottom 10 records of all time? You must be joking. That record has to be in the top 5 of anyone's list. Okay, the others you mentioned you're not far off, but L.M.B.Y.B. is an absolute gem amongst gems. Certain records are just pure class, the above is one of them. Besides that, most of what you say is very good, keep up the good work.
HOLLY,
WEST BROMWICH.

Dear Holly,
Yet another unhappy customer! I knew I would upset a few people with the 'bottom 10' (see issue 2) but it was only a bit of fun. Having said that, I still stand by what I said and I still think the Pickett record is crap, and so do a lot of other people, but to each his own. Incidentally, if anyone wants my UK MGM demo of Let Me Be, you can have it for a decent trade. Also John, why should I think you are some sort of idiot, can't quite work that bit out. One thing I will say, I can't agree with your statement about everything after 1969 being rubbish. Now I hate Modern soul more than anyone, but there are many, many great 70's Northern sounds, for example Lou Pride, Kenny Smith, Skullsnaps, Frankie Crocker etc etc. Ed.

I must say thanks to everyone who wrote in with info concerning articles in previous issues, especially Terry Thomas and Paul Beard who supplied details on some of the compilation albums featured in issue 2. Paul also mentioned what sounds like a stunning compilation on Columbia which I missed. Entitled Chart-Busters USA, it features 14 tracks from the US Okeh label, artists including Major Lance, Walter Jackson, Vibrations, Ted Taylor, Artistics and Billy Butler. Hands up how many knew that Jackson's Where Have All The Flowers Gone had gained a UK release?
Finally, unless any more letters arrive after I've closed this piece, Eddie Platt from Swindon is trying to get hold of records featured at The Torch allnighters. He has several but says that there were many records played which he never found out who or what they were, so if anyone went to The Torch and may be able to give Eddie some information, please write to me listing the records and I'll pass on the information, thanks a lot.

Continued from page 21

Tape B.
Ketty Lester - Some things are better left unsaid/Ketty Lester - I'll be looking back/Flamma Sherman - Where is he/Little Richard - Baby don't you want a man like me/Al Greene - Don't leave me/Derek Martin - Sly girl/Barkays - Midnight cowboy/Bob's Band - Simon Locke theme/Alvin Robinson - You bought my heart down to my knees/Ike & Tina Turner - Somebody somewhere needs you/Ray Pollard - Let him go and let me love you/Long John Baldry - Let him go and let me love you/Lou Lawton - I am searching for my baby/Crystals - My place/King George - I'm gonna be somebody someday/Nancy Wayburn - The world goes on without me/Curtis Lee - Everybodys goin' wild/PJ Proby - People that's why/Chris Farlowe - Looking for you/Darlene Paul - Act like nothing happened/Timi Yuro - Can't stop running away/Originals - Goodnight Irene/Little Carl Carlton - Bad for each other/Gene Pitney - Run run road runner/Don Charles - The drifter/Paul Jones - You got too much going for you/Alder Ray - I need you baby/James Royal - Hey little boy/Goldie - Headlines/Richard Wylie - Brand new man/Kenny Lynch - Movin' away/Jewels - Gotta find a way/Joe Simon - The girls alright with me/Dee Dee Warwick - We're doing fine/Junior Walker - Tune up.

QUICK QUIZ TIME

This quiz concerns those popular enigmas "Cover-Ups". See if you can remember who these popular sounds were originally covered up as. If you get more than 15 correct, you must be Richard Searling!

1. Moses Dillard - Pay the price
2. Paris - Sleepless nights
3. John & Weirdest - No time/Memories
4. Imaginations - Strange neighbourhood
5. Court Davis - Try to think what..
6. Eddie Daye - Guess who loves you
7. Paul Anka - Can't help loving you
8. Joey Heatherton - When you call me..
9. Servicemen - Sweet magic
10. Sound Of Excitement - Please don't cry
11. Helen Shapiro - Stop and become aware
12. Coasters - Crazy baby
13. Muriel Day - Nine times out of ten
14. Bill Purcell - Heartbeat
15. Vickie Baines - Country girl
16. Billy Hambric - She said goodbye
17. Damon Fox - Packin' up
18. Rita & Tiaras - Gone with the wind
19. Gene Woodbury - Ever again
20. Friendly People - Ain't got nothin' but the blues



So happens that Julian Covey, alias Robert Cromwell Anson, of Sherwood, Nottingham (Robin Hood territory), has an exceptionally strong stage act to back up his first release "A Little Bit Hurt", out on Island Records. Main part of the wildness comes from a drumming routine when J.C. doubles on percussion with his group, the Machine. This six-footer has made a first-rate disc—as a musician he's worked with names like Brian Auger and Ronnie Scott and Johnny Griffin. His hobbies include underwater hunting and karate. He's been in show business since he was 16 and recalls his biggest disappointment so far as being "refused admission to the school orchestra because I have a double-jointed left thumb" . . . I'd have thought they'd welcome him AND his thumb! A promising

ANSWERS
1.Eddie Jefferson 2.Gene McDaniels 3.Spyder Turner 4.Ray Pollard & The Wanderers 5.Herbie Williams 6.Frank Wilson & Mighty Avengers 7.Johnny Caswell 8.Cindy Scott 9.Magicians 10.Newbeats 11.Dana Valery 12.Freddie Jones 13.Val McKenna 14.Sons Of Moses 15.Christine Cooper 16.Steve Mancha 17.Don Parker 18.Velvets 19.William Lucas 20.Lee Valentine

THE GREATEST LOSS IN THE HISTORY OF SOUL MUSIC by Mark Wills

Tammi Terrell Was Best Known For Her Several Brilliant Duets With A Mr Marvin Gaye.
Strangely Enough, The Partnering Of Gaye With Tammi, Was A Pure Accident

Tammi Had Been Promised The Song "Aint No Mountain High Enough" She Had Already Recieved The Demo, When Someone Suggested That Marvin Needed A Hit Song, So Why Couldn't He Sing It? So Rather Than Let Tammi Down, They Were Asked If They Would Sing It Together

The Result, With The Help Of Songwriters Ashford & Simpson, Was The Best Male And Female Partnership That Had Ever Graced The MOTOWN Label.

Tammi's Own Carreer Had Started With Her Singing Under Her Real Name : TAMMY MONTGOMERRY , For James Browns Try Me Records, She Also Cut Discs For Checker And Wand, Before Joining Motown In 1965.

Whilst Touring With Marvin In 1967, She Collapsed On Stage In Cleveland.

At First Doctors Thought It To Be Exhaustion. This Was Later Found To Be A Brain Tumor

Eight Operations Failed To Put The Condition Right. In 1970, Aged 24 Tammi Died.

To His Dying Day Marvin Was Said To Never Get Over The Loss Of His Closest Friend In Music.

THE GIRL WITH HEARTBREAK IN HER VOICE GAVE US SO MUCH, BUT COULD HAVE GIVEN SO MUCH, MUCH MORE IF SHE HAD THE CHANCE



TAMMI TERRELL MOTOWN DISCOGRAPHY

USA 45s

Motown; 1086 Cant Believe You Love Me/Hold Me Oh My Darling 15/11/65
1095 Come On See Ne/Baby Dont Cha Worry 7/4/66
1115 Oh What A Good Man He Is/There Are Things Not Released
1138 Just Too Much To Hope For/This Old Heart Of Mine 6/12/68

UK 45

TMG 561 Come On See Me/Baby Dont Cha Worry May 1966

45's With Marvin

Tamla 54149 Aint No Mountain High Enough/Give A Little Love TMG 611
54156 Your Precious Love/Hold Me Oh My Darling TMG 625
54161 If I Could Build My Whole World Around You/
If This World Wrer Mine TMG 635
54163 Aint Nothing Like The Real Thing/
Little Ole Boy Little Ole Girl TMG 655
54169 Your'e All I Need To Get By/Two Can Have A Party TMG 668
54173 Keep On Loving Me Honey/You Aint Livin Until You're Loving
54187 What You Gave Me/How You Gonna Keep It
54192 The Onion Song/California Soul
Good Lovin' Aint Easy To Come By/Satisfied Feeling TMG 697
The Onion Song/I Can't Believe You Love Me TMG 715

LPs

Irresistable Tamla 652/TML 11103

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U.S. TOP 20

Seeing as I'm writing this at Christmas I thought I'd give all you non-UK collectors a bit of a treat as you're always moaning at me for ignoring you! Here's a Top 20 of US Christmas Crackers, all personal favourites of mine and all well worth seeking out. No major rarities here, but it doesn't have to be worth £200 to be good does it?

1. MARY WELLS - YOU KEEP ME IN SUSPENSE (ATCO)
I recently found a copy of this after searching for four years and although it isn't a big money record, it certainly seems to be fairly scarce. Either that or it's totally unknown. Anyway, this is a real stunner of a record, by far and away the best in Mary's long and successful career - never has she sounded as good as this before! Fabulously breathy vocals over a backing track which I can only describe as 'magical', comprising bass, drums, piano, acoustic guitar, brass and even tomo-toms, taken at beat ballad pace, occasionally interrupted by a chime bar break. All this adds up to one of the most stupendous records I've ever heard. If you've got this play it, it may be a B side hence the reason for it being overlooked, but boy, this one blows me away!*****

2. VOLUMES - ONE WAY LOVER (AMERICAN ARTS)
I said I'd never mention this group again but amidst the contoversy of the P*m* saga the brilliance of this side is often overlooked. Being the B side of an excellent dancer doesn't help, but flip over "I just can't help myself" and you find yourself in Soul Nirvanah! Again a sort of beat ballad turned midtempo item, lots of brass and drum rolls but what makes it stand out are the soulful harmonies of the guys and a nice optimistic lyrics. Around the £40 mark I think.*****

3. ROY HAMILTON - THE PANIC IS ON (MGM)
I can't believe that I haven't mentioned this one in four issues of the mag, but this much in-demand beat ballad rates amongst Roy Hamilton's finest records. Very rare on UK but quite easy to pick up on American, you must know this beat ballad, an atmospheric ender with very strong vocals and wailing female backing, well worth £15 on import.****

4. GLADYS KNIGHT & THE PIPS - TELL HER YOU'RE MINE (MAXX)
One of two in-demanders by Gladys on the Maxx label, this is by far the better of the two yet is much lesser known than "Stop and get a hold of myself". This single has more or less the same feel and production to it and the same tempo, but this gets my vote over "Stop" due to the absence of the Pips' backing vocals which tended to ruin the latter. Not too expensive, around £15, and also made a UK appearance on a Bell LP in the late 60's.****

5. HOWARD TATE - HALF A MAN (VERVE)
A quick mention for this excellent beat ballad from another 60's stalwart, released in both UK and US on Verve as the flip side to "Look at granny run run". Good stuff and cheap at around a fiver.***

6. TOMMY MOSELEY - FOR HER LOVE (UPTOWN)
Reviewed in issue 2 by Gene Robertson, this one has finally grown on me and I'd know back up Gene's recommendation. Highspot is the brilliant intro although the whole thing chugs along nicely.***

7. ARGIE & THE ARKETTES - YOU'RE THE GUY
Also reviewed by Gene in issue 2, this is a totally superb record which deserves a lot more acclaim than it's had. Slightly repetitive but magical throughout and one of the few records which I can never tire of hearing. Brilliant.*****

8. CAROLYN CRAWFORD - WHEN SOMEONE'S GOOD TO YOU (MOTOWN)
An early Motown cut which was issued on UK Stateside and commands a hefty price tag, though the import should only cost £15 or so, this probably dates from 64 but is more akin to the early Mary Wells type Motown productions like "Two Lovers" and "You beat me to the punch", having a fairly sparse backing track with a clip-clop percussion sound. Nice vocal and a double sider too.***

9. WALTER JACKSON - AFTER YOU THERE CAN BE NOTHING (OKEH)
Another superb beat ballad from Walter, not as good as "Uphill climb" but not

far off. An over the top production with a very loud chorus, this was covered in the UK by Dave Walton on CBS.***

10. DEE IRWIN - YOU SATISFY MY NEEDS (ROTATE)
Yet another beat ballad, this one is now quite well known and sells for around £10 although a UK Stateside copy would probably fetch a little more. Kicked off by a slightly schmaltzy intro but this one builds via a very powerful vocal performance from Big Dee. The chorus is weak when compared to the verses but the sum total is quite excellent.***

11. BARBARA McNAIR - YOU'RE GONNA LOVE MY BABY (MOTOWN)
I've seen this record described as "a landmark in black music" and rightly so. I visit another plane when I hear this record. From that spine tingling moment when the vocals come in, to the plaintive plea in the middle of the song, to the final crescendo of sound when Barbara almost cries out the lyrics in utter devastation! If you don't rate this record then I can only feel pity for you. By far and away the rarest UK TMG release, but only £15 on US.*****

12. MARGIE JOSEPH - ONE MORE CHANCE (VOLT)
This has one of the best intros I've ever heard, a trombone and saxaphone which combine to give a new, previously unheard sound. Far removed from the usual boring Stax sound, this one is just fabulous, Margie pleading for one more chance while the brass keeps at it throughout and a very crisp drumbeat moves things along, this is a stomping sort of midtemp item and I love it. It's probably a 70's release, and is probably very cheap.****

13. THE CAIROS - DON'T FIGHT IT (SHRINE)
This is the flip of "Stop overlooking me". At the time I received the tape of this it was dubbed from the only known copy which apparently had a cigarette burn on the run off! This isn't as good as "Overlooking" as the production is far too loud and muddy and much of the vocal is lost in the mix, but what makes this record stand out is one single moment just before the end when all instruments except the piano and brass stop. The piano plays a five note riff, then takes it up a scale and repeats the riff, at which point the vocalist comes in and sings the most wonderful "YEAH" I've ever heard in my life! A great moment in soul music.*** (And ***** for the YEAH)

14. BARBARA LYNN - THIS IS THE THANKS I GET (OVAL)
An underrated name with an underrated single, beginning with acoustic guitar and unidentifiable percussion instrument before building into yet another superb beat ballad with Miss Lynn sounding emotionally wrecked by the end of the record. Inexpensive and really smouldering.****

15. PARLIAMENTS - I CAN FEEL THE ICE MELTING (REVILOT)
This is the cheapest and commonest record reviewed here but don't write it off as it's one of Detroit's finest ever records. Superb production dominated by chimes and drums, slightly falsetto vocals, an excellent production and a truly haunting sound, forget "Heart Trouble", this stamps all over it.*****

16. DEAN COURTNEY - (LOVE) YOU JUST CAN'T WALK AWAY (MGM)
Quite probably Dean's only MGM single, this was discovered by Ian Levine back in the early 70's but I can't remember it being spun at Wigan until 1977 when Alan Rhodes used to play it. A little on the slow side for Wigan but a helluva record, midtempo, lots of chimes and extravagant choruses and an out-of-this-world vocal performance, this is a real classic. I remember when this cost £30 but well over £100 now I should think.****

17. JACKIE BEAVERS - I NEED MY BABY (REVILOT)
A slightly earlier release than the Parliaments' single I should think but it bears all the Detroit hallmarks including the distinctive drum sound and ubiquitous chime bars. This sounds like a stomper masquerading as a midtempo because it has a really good dance beat without moving out of second gear. Still very popular even though it's been around for years now, especially in the Midlands, and a very rare disc, last spotted at £500 on demo. Jackie occasionally gets drowned out by [illegible]s musicians but so what, the magic formula is there throughout.****

18. MASQUERADERS - HOW (LABEAT?)
Quite a few good Northern numbers under this groups belt but this is the best of the lot for me, a dancer with a haunting chime bar intro and distinctly weird sound throughout with a sort of 'melancholy' feel to it, but superb plaintive vocals and Northern beat throughout, sad lyrics and all in all 2 minutes of magic*****

19. THE WANDERERS - YOU CAN'T RUN AWAY (UNITED ARTISTS)
Dating from around 1964 and supposedly featuring our old mate Ray Pollard on lead vocals although it doesn't sound too much like him, this was quite big a few years ago and it's unusual in being rather acoustic as opposed to electric guitar driven. It begins with a Spanish guitar which stays throughout, and that's it mainly apart from the piano and percussion, but this one floats along on a memorable melody featuring powerful vocals and lyrics which include the word "NO" over 70 times! Price wise, I've seen it for £70 two years ago but no idea currently.****

20. GINO WASHINGTON - RAT RACE (ATAC)
No doubt you'll know the backing track to this one as it's the same as that used on Gino's "Like my baby" on the same label, however this is much rarer and 1000 times better. The lyrics are a rather confusing mixture of city life, space shots and black consciousness but the vocals are magnificent and the whole thing leaves the listener completely spellbound. Rather offbeat but no word of a lie, one of the best records I've ever heard.*****

FLIPPED! with STEVE RAY

With good 60's and 70's sounds becoming harder to find (and those that are being found becoming more and more expensive), it's no wonder that many soul fans - DJ's and collectors alike - are resorting to flipping their singles and checking out lesser known B sides (how many people were playing Eddie Carlton - "Misery" a few years ago before they flipped "It Will Be Done"?) The fact is that there is a wealth of good stuff to be found on the flip side of many a single and, in certain cases, you will end up not understanding why the damned thing never got flipped before. I personally never used to listen to any of my B sides until I recently started taping my singles collection for friends and discovered numerous gems which merit spinning either on the decks or at least in the front room. Below I review just a handful of things I found...and there's more.

THE ARABIANS - YOU UPSET ME BABY (Le mans)
(Flip to "Please Take A Chance On Me")
God knows how I missed this. You don't even need to look at the label to realise that it's the unmistakeable voice of Edward Hamilton (which is a good job really as he doesn't get a mention) and never was it's clarity and power exploited better than it is on this track. Ably backed by The Arabians, Edward lets rip and produces one of the cushiest little shufflers you're ever likely to clap yer lug-holes round - right in the 60's Detroit Northern vein. If you own a copy and have never flipped "Take A Chance", then do yourself a favour. If you don't know any of the sides then you better search one out, but don't expect to get one cheap. This is expensive but unlike some of the rubbish I've heard commanding three-figure sums nowadays, this is worth ever last penny.

DOROTHY BERRY - SOUL POWER (Big 3)
(Flip to "Don't Give Me Love")
Popular on the tape circuit (and rightly so), this is pure female soul magic and a dancer to boot. This girl can actually sing (as opposed to some of the dross that is about today - let's call it 'plastic' soul) and you don't even notice the presence of the backing group until we are treated to a splendid chorus of "Soul power" as the record fades and your feet stop moving. Gritty, powerful and danceable - what more can you wish of a record? Incidentally, the name of the artiste is a mistake - it should be Dorothy Berry who was responsible for "Shindig City" on Planetary and more than one decent slice of soul on Tangerine.

BARBARA BANKS - SONNY BOY (MGM)
(Flip to "The Night Time Feelin'")
After the Northern success of such Mum's favourites as "My Heart Cries For You" and "Can't Help Loving That Man", there is no reason at all why we shouldn't have a dance version of this - and what a version! Ignore the first 30 seconds when it sounds like the normal record, then cream your jeans at one of the best breaks you're likely to hear. From then on in, it's a dancers delight - great vocals, stunning girly backing and a beat that just doesn't let up. Not one for the purists but who gives a toss. Just try and keep your feet still to it!

BOBBY BELL - DROP ME A LINE (RCA Victor)
(Flip to "Don't Come Back To Me")
Just as catchy as the flip side, this should have been picked up more than it has been (if ever?) Arranged and conducted by stalwart veteran Jimmy Wisner, Bobby's more than adequate voice is supplemented by great girl backing and an energetic brass section to produce a well above average dancer, out-and-out 60's stuff and no mistake. Word of warning - if you're a modern soul DJ, avoid this like the plague!

FONTELLA BASS - LEAVE IT IN THE HANDS OF LOVE (Checker)
(Flip to "Recovery")
Yes, we've all heard "Recovery" but have you ever taken the time to flip it? Though not as immediate a dancer as the other side (it stands somewhere between mid to uptempo), it brings out the best in one of the most stunning voices to grace the scene. The hook line is just that, a real hooker, and you'll be humming this ad nauseum after a couple of spins. Fitted with the usual girly backing (and why not), you can either dance to it or just relax and appreciate. P.S. Talking of Fontella Bass, if you're into her typical girly dance stuff, check out her "Lucky In Love", also on Checker. Not as well known as her other stuff but, in my humble opinion, the best thing she ever put onto vinyl.

DENIECE CHANDLER - I'D BELIEVE HIM (Lock)
(Flip to "Mama, I Wish I'd Stayed At Home")
Not a dancer this, but pure class from the girl who later changed her name to Williams and found herself in the UK charts in the late '70's with "Free". This is without a doubt one of the best things she ever did (and this includes her stunning "I'm Walking Away" on Toddlin' Town). Weaving her way through some extremely dubious lyrics - "He could tell me that I haven't been bon yet and I'd believe him"! - she may be gullible when it comes to her fella but she's no mug behind a mike. Encased in strings, this disc is an absolute must for female soul freaks.

JILL HARRIS - YOU REALLY DIDN'T MEAN IT (Capitol) (Flip to "His Kiss")
OK, so the better known "His Kiss" is not to everyone's taste (I personally love it) - perhaps it's too different for all the purists who reject anything that doesn't have that immediate Northern thump-thump-thump - but if you've got a spare £3 or £4 and you're into class midtempo female stuff, then this is right up your street. Great vocals (God knows if she's black or white - does it really matter just so long as the girl can sing and the record's right?) with the kind of backing that has you swaying without being overpowering and when this girl builds up it's got to be heard to be believed. There's a lot worse material than this around for a lot more money, so if you're into good old fashioned 60's female stuff that doesn't necessarily have to have you leaping into a backdrop, you could do a lot worse than grab a copy of this. Who knows, you may even have the common sense to appreciate the equally rateable "His Kiss".

MAMIE GALORE - DON'T THINK I COULD STAND IT (St.Lawrence)
(Flip to "It Ain't Necessary")
I don't know if this is particularly well known but judging by the fact that I've never seen it on any list on the tape swapping scene (always a reasonable indication), then I suspect not. If not, then there's something sadly wrong with the scene. What's the problem? Is the A side too well known or is it that Mamie Galore is simply a played-out name? I suggest that someone gets off their arse and dares to give this a spin. This is the kind of sound that our precious scene was built on, with a steady dance beat throughout, girly backing that brings tears to a soul fans eyes and upfront vocals oozing soul and quality.

Produced by Monk Higgins, stalwart of so many Chicago classics, this is a track to cherish. If only Gene Chandler had cut a male version.....!
(You like this one then do you Steve?? - Ed)

JANIE GRANT - AND THAT REMINDS ME OF YOU (Parkway)
(Flip to "My Heart, Your Heart")
Yet another popular single with a very nice B side which is not as well known as it deserves to be. Not a million miles away from the infamous Phil Spector stuff (he may have ended up as a part-time loony but some of his output was positively stunning), this is ideal once again for all 60's girly fans. With a sudden increase in interest for white girly material over the past few years (who ever suspected that I'd be after a copy of a record by Susan Maughan?!), I find it surprising that tracks like this aren't more popular. Maybe it's the Mamie Galore syndrome all over again, but the fact is that this is a good record and, as such, it deserves more appreciation. Perhaps the only way for it to achieve any success would be for it to be covered up as 'Connie Van Soultown & The Downtown Groovettes" and voila! Instant plays and a triple figure price to boot! By the way, an equally good (if not better) version of this tune is to be found on the flip to The Dolls' "The Reason Why" on Loma. Be a devil and get them both. Word of warning. If you are planning to get a copy of Janie Grant, don't be fooled by the "mega-rare ISSUE" trick. One dealer had an issue copy on his list for meg-bucks, accompanied by a 'rarely seen nowadays' logo. I went to his shop and he had a bloody shelf full of 'em! No names mentioned.

THE FOUR LARKS - I STILL LOVE YOU (Tower)
(Flip to "Groovin' At The GoGo")
Now don't get me wrong, "Groovin'" is a brilliant dancer - one of the best - but you may be led to believe that these girls are only fit for bouncy numbers, put out by so many other groups in the same era. For some peculiar reason, record companies had a habit of having one side of a single fast and the other side slow, possible to prove that the group was capable of covering both ends of the musical spectrum. What a load of bollocks! What we have here, however, is a real midtempo gem and it is fact the offivial A side, but somewhere down the line it got overshadowed by the more readily danceable flip. What a loss! This is pure magic, from the opening horn right through to the lead singer screaming her way into the run-out groove with "Baby, baby". You won't find much better backing than this either, with the girls echoing "I still love you" with such power and precision. If you are one of the unlucky ones who has "Groovin' At The GoGo" on a Harton pressing with the instrumental flip (nice though it is), then treat yourself to a real copy and listen to this. You may never play "Groovin'" again.
(N.B. You can pick this track up on the Kent LP 'Midnight Movers' - Ed)

KEANYA COLLINS - I'LL GET OVER IT (Blue Rock)
(Flip to "It Ain't No Secret")
Barnabus's missus is back with a vengeance! In sharp contrast to "It Ain't No Secret" with it's raucous vocals and almost Aretha-styled gospel sound, this is so smooth and so well put together (hardly surprising really since someone had the sense to employ Thom Bell and Bobby Martin to arrange it). There's no disguising that high pitched voice but the wailing guitar so prevalent on the better known flip is replaced by harmonious strings which combine so well with the vocals to produce a record that you can either dance to or simply sit down and listen to. This is, incidentally, a female version of Homer Strickland's cheap-but-brilliant "I'll Get Over You" on Jodan, so if you like that, you're gonna love this.

Footnote: anyone interested in tape swapping please contact me at: 31 Maude Rd, Wilton Park, Beaconsfield, Bucks HP9 2RP.

(Many thanks to Steve for the above piece which I hope will be the first of a regular column from him. Anyone else care to try their luck with an article? - Ed)

JIMMY'S BIG FIVE



SAM DEES - LONELY FOR YOU BABY (SST International 732)
As it's the first time I've reviewed anything, let alone soul records, I thought I'd begin with a current dancefloor monster. Going by the label I guess this to be a late 60's effort (1968 - Ed) as it comes from the same stable as Peggy Scott & JoJo Benson's classic Soul Shake. The whole backing is built upon a simple pounding bassline which is in turn joined by a cluster of stabbing riffs from both the horn section and the piano. The vocals are well up to the standard that you'd expect from someone of Sam's calibre; from beginning to end he lets the listener know how much torment he's suffering from the loss of his girl, and believe you me he must have been suicidal! Value wise as it's still in-demand you'll probably have to pay around £25-£30 for a copy. Nice to see Sam is still writing and performing class product and apparently knocked them dead at the recent Morecombe weekender.



LAINIE HILL - TIME MARCHES ON (New Voice 809)
This is probably familiar to anyone who went to the Casino circa '76 as it went massive around that time. It's another 'blue-eyed' effort like Sue Lynne, which seem to just gather dust in collectors boxes. In fact the only time I've ever heard it played at a venue was at a Night Owl gig in late 88 where only Pete and myself danced to it as no-one else knew it! It begins with a quirky guitar intro which is repeated in the middle just before the instruments build into an epic climax where everything is used bar the kitchen sink. The best part for me has to be Lainie's heartwarming vocals telling how she's going to enjoy life before she gets too old. Unfortunately, the only thing wrong with this record is the price - you're looking at around £60 a throw if you can find a copy, though I've heard of someone paying £100 at a recent niter. You may be able to find a pressing for around a fiver, but even that doesn't crop up too oftem.





SYLVIE SHEMWELL - HE'LL COME BACK (Philips 40149)
The name may be familiar to gospel fans as Sylvie was once a member of the influential Sweet Inspirations along with Dionne and Dee Dee Warwick, all garduated from the famous Drinkard Singers church choir. As you would expect with a pedigree like that, Sylvie performs a great vocal on this number, indeed she delivers the goods in a sassy, know-it-all way. You can hear her revel in telling her love rival to enjoy it while she can because soon enough, the boyfriend will be coming back to her. The backing track is a laid back midtempo affair arranged by Teacho Wiltshire, with lyrics by the legendary Van McCoy. This was apparently Sylvie's only solo release way back in '63 so the early sound



might put a few people off. Once again, this disc rarely crops up so expect to pay around £20 to £30.

SANDPIPERS - YOUNG GENERATION (Kismet 394)
Next on the agenda is a superb Northern/pop stomper in a similar style to Cliff Bennett & The Rebel Rousers (Are you sure??? - Ed) or Jimmy James & The Vagabonds. This is absolutely perfect for the dancefloor with it's frantic beat and enough breaks for the acrobatic dancers among us. Unfortunately the only thing that spoils the record is the slightly juvenile vocal by the lead singer - when he does his little monalogue slap dab in the middle of the song, he's as irritating as Colin Moynihan! Can anyone tell me if there are three separate groups called the Sandpipers? The reason I ask is because there was the awful pop group who had a hit with Guantanamera, but there is also another soul group who were responsible for the brilliant beat ballad It's All Over But The Crying on the Truglotown label. This was apparently played at the 100 Club with favourable results.

ROBBY TAYLOR - THIS IS MY WOMAN (Integra 103)
As Pete bought up the subject of beat ballads last issue I thought I'd give this excellent example a plug. This may well have started life covered as Bobby Taylor. It begins with a doom laden bass and then is joined by a strange organ-sounding instrument, which is in turn helped by the horn section. One of the highlights is when Bobby hits this frighteningly high note where I can only shudder at the thought of how he achieved them. As with most beat ballads it finishes off with a spectacular climax where everything is chucked in for good measure. It took me all of my powers of persuasiom to buy this off Pete for £20 (which he bought from a pop list for the princely sum of 95p). Once this gets the plays it deserves the price can only go up, but whatever the price, it's well worth picking up.

JIMMY KENT.

(I must add a few words, firstly re. the Sandpipers. Probably the reason the singer sounds juvenile is because he is, or is supposed to be, a young teenager! I think this is a superb record, but I think Dobie Gray ought to sue as it's a direct rip-off of In Crowd, even the instrumental break from that record is lifted direct. In fact, I think when this was first discovered it was covered as The In Crowd. As for the Robby Taylor record, this is absolutely superb, it takes a few plays to get to you but I really regret selling this and hope that one day it'll take off. Ed).



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Top Of The Comps.

For those of us don't really mind how they get their soul served up just so long as we get it, compilation albums are a Godsend. After all, it's what's in the grooves that count and if you've got a record on your stereo with the lid down, you can't tell whether it's a £500 original single or a £5 compilation LP track! About three years ago I did what I thought was a quite comprehensive guide to compilations for 'The Owls Effort' magazine (which was pretty harshly edited in fact) but rather than go over the same ground again, what I wanted to do here was to provide a personal opinion on which of these compilations provide the listener with the best value for money. By this I mean those albums which are jam packed with quality material and not three good tracks and nine fillers! You'll have probably guessed by now if you've read all of the Beatin' Rhythms that I'm quite opinionated as to what Northern Soul should sound like, so my choices probably won't surprise you - needless to say The Modern Soul Story doesn't feature in my Top 10! To make matters simple, I've graded the contents thus: a track graded A means that it's a top-notch sound, excellent stuff; a B grade means that the track is pretty good without becoming a classic (in my opinion of course); and a C grade means that it's more or less making up the numbers. Going by three points for an A, the eventual totals should prove conclusive as to what is the best of the compilations, but the snag is that some LP's have 12 tracks whereas others have 20, so I won't bother totting up scores. So on with the albums.....

10. MOTOWN MEMORIES - 16 NON STOP TAMLA HITS (Tamla Motown STML 11200) (c)1971
Earl Van Dyke - 6 by 6 (B)/Edwin Starr - Agent 00 soul (A)/Isley Bros - Take some time out for love (C)/Mary Wells - What's easy for two (B)/Temptations - You're not an ordinary girl (B)/Tammi Terrell - This old heart of mine (C)/Four Tops - Something about you (A)/Earl Van Dyke - I can't help myself (A)/San Remo Strings - Festival time (B)/Marvin Gaye - Little darling (A)/Kim Weston - Helpless (A)/The Velvelettes - Lonely lonely girl am I (A)/Edwin Starr - Backstreet (A)/Stevie Wonder - Nothing's too good for my baby (A)/Miracles - Whole lotta shakin' in my heart (A)/San Remo Strings - All turned on (A)

Appearing in or around 1971, this album must not be confused with the trio of albums Motown Memories Volumes 1, 2 & 3 which merit an article of their own. This particular album is a real party record with each track segued into the next giving a 'discotheque' effect which is pretty irritating if you're trying to tape one particular track but it certainly makes good listening. Side 2 is particularly excellent with all but the instrumental Festival Time gaining an A grade. The sleeve notes by Trevor Hall of Radio Blackburn are very interesting, especially the story about 6 By 6 fetching an amzing £3 or more on it's original single. Although the phrase 'Northern Soul' had yet to be coined, Trevor notes the fact that the love for soul music in discotheques in the North of England has now reached unprecedented proportions, hence the need for this collection of current dance floor favourites. Not a particularly rare album in comparison to the original Motown Memories series, around £12 I should think.

9. JUMPING AT THE GOGO (RCA RS 1066) 1976
Dean Courtney - I'll always need you (A)/Laura Greene - Moonlight music and you (B)/Susan Barrett - What's it gonna be (C)/Big Boris - Devils drive (C)/Judy Freeman - Hold on (A)/Percy Wiggins - It didn't take much (A)/Willie Kendrick - Change your ways (A)/Ray Paige - Ain't no soul (A)/Lorraine Chandler - I can't hold on (A)/Roy Hamilton - Crackin' up over you (A)/Exciters - Blowing up my mind (B)/ Michael & Raymond - Man without a woman (A)/Robert Walker - Stick to me (B)/Herb Ward - Honest to goodness (C)/Beverly Ann - You got your mind on other things (A)/Cavaliers - Hold to my baby (B)/ Lorraine Chandler - I can't change (A)/Bobbettes - Happy go lucky me (C)/Rose Valentine - I've gotta know right now (C)/Paul Anka - I can't help loving you (A)

Here's a really well known album which everyone bought on it's original release in 1976 but one that a lot of people wish they'd held on to, with copies selling for £20 a time nowadays. Aimed squarely at the Northern crowd, all of the tracks were culled from US RCA (except for Big Boris's instrumental which was a UK release) and most had done big things on the dance floors over the past few years. One or two fillers scattered about but a generally excellent record, with informative sleeve notes by Richard Searling. One complaint is that five of the tracks had

already appeared on RCA singles in the UK prior to this albums release but the inclusion of stuff like Willie Kendrick and Percy Wiggins made up for that. Some of the tracks are remastered in the accursed 'electronically reprocessed stereo' and they'd have been much better left in their original mono.

8. FOOTSTOMPERS (Kent 017) (c)1984
Ritchie Adams - I can't escape from you (A)/Jean Carter - Like one (A)/Patti Austin - Take away the pain stain (B)/Spindles - Ten shades of blue (C)/Eddie Regan - Playin' hide and seek (A)/7th Avenue Aviators - You should o' held on (A)/Sissie Houston - Bring him back (C)/Johnny Caswell - You don't love me anymore (A)/Sons Of Moses - Soul symphony (A)/Lada Edmund Jr - The larue (A)/Len Barry - I'll always need you (A)/Lee Roye - Tears (nothing but tears)(A)/Danny White - Cracked up over you (C)/ Rubin - You've been away (B)/August & Deneen - We go together (A)/Eddie Holman - I surrender (A)

A magnificent compilation from Kent mixing in a couple of good newies with some well known but not yet overplayed oldies and one or two youth club memory jerkers. First ever release for Len Barry's version of Dean Courtney is one of the highlights, and the quality of all cuts is outstanding. This mainly sold for the 7th Avenue Aviators when originally released but the whole thing is superb. The version of August & Deneen is the "remix" with the extra bit added, same as the UK ABC single - what did happen to the original of that track?

7. FLOORSHAKERS (Kent 007) (c)1983
Earl Grant - Hide nor hair (B)/Earl Jackson - Soul self satisfaction (A)/Hesitations - I'm not built that way (A)/Eddie Bishop - Call me (B)/Sapphires - Gonna be a big thing (A)/Margaret Mandolph - Something beautiful (A)/Mitchell Braithwaite - You've been a long time coming (C)/Reflections - Like Adam & Eve (A)/Patti & The Emblems - I'm gonna love you a long long time (A)/Lindy Stevens - Penny gold (B)/Jay Traynor - Up and over (A)/Willie Hutch - The duck (B)/Jackie Lee - Darkest days (A)/ Dean Parrish - Determination (A)/Jeanette Williams - All of a sudden (A)

This album almost singlehandedly got me back on the scene after an absence of four or five years. I went to a party and came across this and after scraping myself off the floor, hogged the record player all night then went out and bought it the following Monday. The tracks contained here are from my personal favourite period on the scene, 1975 to 1977, and most are Wigan sounds from that period. Only Mitchell Braithwaite is out of place here, and why the Yum Yums version of 'Big Thing' wasn't used I'll never know, but this is a fabulous album and will always remain one of my favourites, a really excellent selection.

6. SOUND OF THE GRAPEVINE (Grapevine GRAL 1001) (c)1979
Judy Street - What (A)/Ronnie & Robyn - Sidras theme (A)/Larry Clinton - She's wanted (A)/Gloria Parker - Best thing for you baby (B)/Five Of A Kind - The other side (A)/Peoples Choice - Saving my loving for you (C)/Eddie Parker - I'm gone (A)/Tony Middleton - Paris blues (A)/Flame'n'King - Ho happy day (B)/Morris Chestnut - Too darn soulful (A)/Adventurers - Easy baby (B)/Gary Haines - Keep on going (A)/Betty Boo - Say it isn't so (A)/Tomangoes - I really love you (A)/Eddie Parker - Love you baby (A)/Ronnie & Robyn - As long as you love me (A)/Motor City Shakers - Let's do the duck (B)/ Carol Anderson - Sad girl (B)/Herman Hitson - Yes you did (?)/Adventurers - I caught you cheating (?)

Grapevine's second album release, and although the first, Talk Of The Grapevine was very good, it wasn't a patch on this one. I mean, Eddie Parker's I'm Gone is worth the price of the album alone, as are Ronnie & Robyn, Tomangoes, Larry Clinton etc. Some lesser known tracks here too, the last two listed I've never even heard and things like Gary Haines - Keep On Going, which was only big for a couple of weeks before being pressed are a nice surprise. Far too many great tracks to go into more detail but well worth picking up, I'd like a copy of this if anyone can sell me a copy!

5. CAPITOL SOUL CASINO (Capitol CAPS 1025)(c)1978
Nancy Wilson - End of our love (A)/Jay D.Martin - By yourself (A)/Al De Lory - Right on (A)/Bobby Paris - I walked away (A)/Patrice Holloway - Love and desire (C)/World Column - So is the sun (A)/ Thelma Houston - Baby mine (A)/Teddy Vann - Theme from Colouredman (B)/Gloria Jones - Heartbeat (C)/ Alexander Patton - A lil lovin' sometimes (A)/Sam Ambrose - They'll be coming (A)/Human Beinz - Nobody but me (A)/Outsiders - Lonely man (A)/Sam Williams - Love slipped thru my fingers (A)/Pat Williams Orchestra - Police story (C)

This was Capitol's only stab at the Northern compilation market but what a first class job they did! Several of the tracks included where current Niter biggies (Teddy Vann. Sam Williams), and several had just been big, plus there's the usual scattering of oldies and the odd surprise ('Police Story'?? Oh well, it was a pretty big sound in 77 I suppose). The stereo mix of 'Lonely Man' is incredible, in fact the left hand channel was taped and pressed up as an 'instrumental' as most of the vocal had been separated to the right hand side! The only substandard thing about this album is the appalling cover design, but the quality of the material is quite brilliant. This was a fairly good seller but you don't see it too often thesedays, miraculously I got one for 25p from Oxfam down here, but I'd value this at about £12 today.

4.FOR COLLECTORS ONLY (Soul Supply LPSS 102)(c)1985
Ambassadors - Too much of a good thing (B)/Nomads - Somethings bad (A)/Velvet Satins - Nothing can compare to you (A)/Group - I don't like to lose (A)/Sequins - Try my love (B)/Lillie Bryant - Meet me halfway (A)/Traditions - My life with you (A)/Ellusions - You didn't have to leave (A)/Silhouettes - Not me baby (A)/Topics - Hey girl (C)/Servicemen - Sweet magic (A)/Revlons - Oh oh what a love this is (B)/ Gene Anderson - Baby I dig you (A)/Timothy Wilson - I must love you (C)

What's this I hear you say, Smith has something good to say about Soul Supply? Not half! Totally lacking in their usual filler, this is a scorcher of an LP, slightly different to those previously reviewed in that several of the tracks here were new to me, having been played between 79 and 84 when I was right away from the scene, so The Nomads and Traditions were newies as far as I was concerned. Plus there's what I consider to be the most perfect Northern sound ever put on record, I Don't Like To Lose by The Group. It's not my favourite record of all time but as far of the construction of the record is concerned it's untouchable, the build ups, the chorus and that incredible '1812 overture' break at the end. There are a couple of vastly underrated tracks from 77 with The Servicemen (I still thought that this was the Magicians!) and Ellusions, and the only real oldie to speak of is the Velvet Satins. This LP wasreissued as part of Northern Soul Story 3, but the other album in that particular set isn't a patch on this one, apart from Court Davis that is.

3.THIS IS NORTHERN SOUL (Grapevine GRAL 1002)(c)1980
Edward Hamilton - Baby don't you weep (B)/Gil Blanding - Rules (A)/Delites - Lover (A)/Masqueraders - I've got the power (C)/Agents - Trouble (B)/Luther Ingram - If it's all the same to you babe (B)/ Precisions - Such misery (B)/Lester Tipton - This won't change (A)/New Wanderers - This man in love (A)/ Sam & Kitty - I've got something good (A)/Tony Middleton - Paris blues (A)/Fluffy Falana - My little cottage (A)/Idle Few - People that's why (A)/Al Williams - I am nothing (A)/Luther Ingram - Exus trek (A)/ Capreez - How to make a sad man glad (B)/Eddie Holman - Eddie's my name (B)/Sam Williams - Love..(A)

This must have been released just as Grapevine went out of business as it seems to have sold a lot less than it's two predecessors, probably due to distribution problems. To stress that point, I've been after this for six years now and have only seen two copies. Quite an eclectic mixture on this album, with several titles which had already been released on Grapevine 45, some surprise oldies (Idle Few, Eddie Holman), and a couple of oldies which don't really fit the 'newie' feel of the record (Capreez, Sam & Kitty). As you may have spotted the deliberate mistake, the Tony Middleton track should in fact be 'To The Ends Of The Earth', which explains why the album is so scarce with 'Ends' still a huge in-demander. Just think of the value of this lot if you had them all on single!!!

2.THE RIGHT TRACK (SMP SINLP 3)(c)1985
Billy Butler - Right track (A)/George Carrow - Angel baby (C)/Major Lance - You don't want me no more (A)/ Vibrations - Cause you're mine (A)/Dana Valery - You don't know..(A)/Shane Martin - I need you (A)/ French Fries - Danse a la musique (A)/Lou Edwards - Talkin' bout poor folks (A)/Major Harris - Call me tmorrow (A)/Sandi Sheldon - You're gonna make me love you (A)/Seven Souls - I still love you (A)/Larry Williams & Johnny Watson - Too late (A)/Spellbinders - Chain reaction (B)/Glories - I worship you baby (A)/ Sweet Things - I'm in a world of trouble (B)/Landy McNeal - Counting on you baby (C)/Walter jackson - Where have all the flowers gone (B)/Little Richard - I don't want to discuss it (A)

If it's oldies you want, look no further, lots of the 'played out' variety but for a newcomer to Northern, this is perfect introduction. I've graded it at No.2 in the chart due to the inclusion of Shane Martin, Seven Souls, Lou Edwards, and more

than anything else, Major Harris, an all time favourite of mine. Perfect quality from the master tapes and featuring a previously unreleased version of The Glories to boot. Still easy to come by, and a fiver will buy you 45 minutes of priceless memories.

1.SOLD ON SOUL (United Artists LBR 1007)(c)1980
Betty Turner - Be careful girl (A)/Garnet Mimms - Looking for you (A)/Carl Douglas - Serving a sentence of life (B)/Irma Thomas - What are you trying to do (A)/Little Anthony - Better use your head (A)/ Shawn Robinson - My dear heart (A)/Spice - What about the music (C)/Ray Pollard - The drifter (A)/Danny Wagner - I lost a true love (A)/Samantha Jones - Surrounded by a ray of sunshine (B)/Sandy Nelson - Nothing's too good for my baby (C)/O'Jays - Hold on (A)/Jackie DeShannon - Find me love (A)/Shortkuts - Your eyes may shine (C)/Bobby Goldsboro - Too many people (C)/Gene McDaniels - Walk with a winner (A)

At the time of it's release, this was the first Northern compilation issued by a major label for three years so it was quite a brave move by EMI, especially as sales were likely to be minimal. They were just that, and this fine album, issued as part of a collectors series, dissapeared almost as soon as it hit the racks. Compiled by Richard Searling, this is one of the best thought-out compilations ever put together with a perfect mix of the rare and not so rare, with a couple of obscurities and even a handful of UK only releases thrown in for good measure. The track listing shows some fine choices from Searling; Shawn Robinson, Betty Turner, Danny Wagner, all underrated and underplayed; classic oldies from garnet Mimms, Little Anthony and The Shortkuts; an ender each side with Ray Pollard and Gene McDaniels; UK rarities from Samantha Jones, Carl Douglas, Spice (who were in fact the fledgling rock band Uriah Heep!) and a rare UK album cut from Sandy Nelson. The only dissapointment is with the use of the alternative version of 'Too Many People' (also issued as a 45) due to loss of the master tape of the "stomping" version. The sleeve notes are excellent and informative, and the dreaded fake stereo is completely absent, so all in all, a perfect compilation. Last time I saw one of these for sale was in 1982, then last year I found two copies in the space of three weeks! Expect to pay around £12 to £15, money well spent.

OH DEAR DEPARTMENT!

I'm afraid that I've gone and lost my list of suppliers of photocopies, so the credits for this issue may be wrong! If you see something of yours in print and you're not credited, please let me know and I'll credit you next time. Sorry!

NEIL HORWOOD Ray Merrell, Kiki Dee, Joe Brown, Johnny Nash, Jess & James, Bobby Coleman. **Free, Jimmy Jones.**

ROB PHEASANT Richard Wylie, Nancy Wayburn, Kenny Lynch, Showmen.

JIMMY KENT Lainie Hill, Sylvie Shemwell, Robby Taylor, Sandpipers, Sam Dees.

GRAHAM COATES Ruben Wright, Traits, Showmen.

JIM EDDLESTONE Charlie Gracie, Baltimore & Ohio Marching Band, Dobie Gray, Nella Dodds, Ronnie Milsap. **Frankie & Classicals, Kenny Bernard.**

BARRY WILLIAMS Orlons, Ray Whitley.

MARTIN DERBY Darrow Fletcher, Chuck Jackson.

PETE SMITH Vala Reegan, Maxine Brown, Wilson Pickett, Ray Barretto, Freddie Scott, Goldie, Sammy Davis Jr, Ketty Lester, Strangeloves, Irma Thomas, Long John Baldry, Derek Martin, Gidian, Barkays, Earl Guest, Burt Bacharach, Jimmy James, Barry St.John, Al Greene, Originals, Soulful Strings, Timi Yuro, Bobby Freeman. **Skullsnaps, Tiffanies**

** Mary Love, Williams & Watson.
Lewis Sisters demo from Tom Howard (I think)!



THE TAMS: Be Young Be Foolish, Be Happy; That Same Old ng (Stateside SS 2123). Quite big in America, but basically a utine sort of song dressed-up in a predictable vocal arrangement. ely enough, maybe, but more likely a miss. ★ ★ ★

SLY AND THE FAMILY STONE: Dance To The Music; Let Me lear It From You (Direction 58 3568). Sly's psycho-soul US hit, nastily re-labelled here. A cleverly aranged discotheque item—I'd ike to see it in the charts. ★ ★ ★ ★

EPERATA AND THE ELRONS

Saturday Night Didn't Happen; anic (Bell BLL 1014). A gentler em from this good femme roup, which has shades of power nning throughout. This is a rderline case — if it gets the ugs it'll happen, but it isn't s strong as their last. Gimmicks, rong vocal work on the beat allad. Flip is much faster, with good exciting sound.
CHART POSSIBILITY

BARABARA RANDOLPH I Got A Feeling; You Got Me Hurtin' ll Over (Tamla Motown TMG 628). A good version of the Four ops' item, with pounding Tamla backdrop, brassy and shrill rith good femme backing vocals. Tuneful item, could make the harts with some plugs. ★ ★ ★ ★

EDDIE FLOYD Never Get Enough Of Your Love; Bye, Bye Baby (Speciality SPE 1001). From his Falcons days, this is a oulful ballad with a slightly dated sound, but some nice screaming its. A soul must. ★ ★ ★ ★

WILSON PICKETT: She's Looking Good; We've Got To Have Love (Atlantic 584183). An Otis Redding flavour pervades this US hit, which has a potent thump-beat and fine guitar work, plus the usual Pickett vocalistics. ★ ★ ★

DONNIE ELBERT: A Little Piece Of Leather; Do What'cha Wanna (Sue WI 377). Re-issue of the Elbert falsetto special. Good hand-clapper, with a solid backbeat and astounding vocal on the catchy tune. ★ ★ ★ ★

BOBBY TAYLOR AND THE VANCOUVERS: Does Your Mamma Know About Me; Fading Away (Tamla Motown TMG 654). New Tamla group, hit in the States, but it could be too soulful for acceptance here. Lovely slow song, with old-time group treatment. ★ ★ ★ ★

MAURICE AND MAC: You Left The Water Running; You're The One (Chess CRS 8074). A Sam and Dave inspired effort here from this powerful Chess duo. Song is the much-recorded item and their treatment is the best yet. ★ ★ ★ ★

MARY WELLS: The Doctor; Two Lovers History (Stateside SS 2111). A husky voiced item here part-penned by Mary and rather typical of her late Tamla style; pleasant but not distinguished. ★ ★ ★

BOB AND EARL: Harlem Shuffle; I'll Keep Running Back (Sue WI 374). Re-issue of the classic dance item by the mysterious Bob and Earl — an atmospheric soul item with effective brass and rhythm backing. Repetitive yet still interesting throughout. Could garner sales. ★ ★ ★ ★

THE TIFFANIES: It's Got To Be A Great Song; He's Good For Me (Chess CRS 8059). Victory-V signal, opening dramatically, then a delicious but bit poppy lead girl voice. Sort of subdued rock, strongly ballady. Not half bad. ★ ★ ★ ★

BETTY HARRIS: Nearer To You; 12 Red Roses (Stateside SS 2045). Really my pick of the week. Betty, with her jazz background, takes this one very slowly, whipping up the emotions, to a jerky piano-filled backing. It's a tremendous performance in every sense. ★ ★ ★ ★

APRIL STEVENS Falling In Love Again; Wanting You (MGM 1366) Beautiful song by husky-voiced April, without brother Nino. The inevitable comparisons with Dietrich will crop up, but this is more professional, less sexy. ★ ★ ★ ★

FLORENCE BALLARD It Doesn't Matter How I Say It (It's What I Say That Matters); Goin' Out Of My Head (Stateside SS 2113). This is rather Supremes-y, a catchy ballad with good dance beat and fine production work. ★ ★ ★

BRENDA HOLLOWAY: Just Look What You've Done; Starting The urt All Over Again (Tamla Motown TMG 608). Typical rchestration on this Supremes-type beater from Brenda. Tuneful isn't o strong though, but addicts will dig her vocal. ★ ★ ★

GARNET MIMMS: Roll With The Punches; Only Your Love (United rtists UP 1181). Jerky brass sounds on this medium-pace beater rom Garnet, currently touring here. This isn't his strongest by any eans and there's a chorus joining in here too. Vocal is OK, but the ong is weak. ★ ★

LINDA CARR Everytime; Trying To Be Good For You (Stateside SS 2058). Currently here touring, the delectable Miss Carr should notch up sales with this Supremes-styled beater—it's OK for dancing and nice listening too. ★ ★ ★ ★

CUTTINGS TAKEN FROM "RECORD MIRROR" 1966-68

Street (Atlantic 584116). Quite a smooth, cool ballad with an effective vocal. It gets a bit monotonous but there's a good lyric. ★ ★ ★

DARRELL BANKS: Angel Baby (Don't You Leave Me); Look Into The Eyes Of A Fool (Atlantic 584120). Bit over-recorded this, I think, but it still powers along like mad. Vocal clearer later on. Might just click. ★ ★ ★

THE BAR-KAYS: Soul Finger; Knucklehead (Stax 601014). Six composer credits on this slightly hysterical instrumental, with unnecessary crowd noises off. Simple theme and just a shade too gimmicky. ★ ★ ★

JIMMY HOLIDAY AND CLYDIE KING Ready, Willing and Able; We Got A Good Thing Going (Liberty LIB 12058). Bouncy beat on this duo item — the male and female bit seems to be popular and doubtless this will garner decent sales. ★ ★ ★

DONNIE ELBERT: Get Ready; Along Came Pride (CBS 2807). A more-or-less straight version of the old Temptations number. Solid dance beat, good vocal and as the Temps one didn't hit—this stands a good chance. ★ ★ ★

SHIRLEY ELLIS: Sugar, Let's Shing-A-Ling; How Lonely Is Lonely (CBS 2817). Backing is reminiscent of Robert Parker's "Barefootin'" — the song is a potent danceable item with a solid beat but not too strong tune-wise. Typical Ellis gimmick vocal work, but lacks the magic of say, the "Clapping Song". ★ ★

JACK WILSON Higher And Higher; I'm The One To Do It (Coral Q 72493) An exciting beater from Jackie, which will delight all the old soul addicts. Femme chorus backs up his unmistakable voice. ★ ★ ★ ★

BETTYE SWANN Make Me Yours; I Will Not Cry (CBS 2942) A beautiful song from Bettye who has a clear vocal style and injects loads of soul into this early Miracles type of number which she wrote herself. ★ ★ ★ ★

HOMER BANKS 60 Minutes Of Your Love; A Lot Of Love (Minit MLF 11007). Two potent re-issues from Minit's strong R & B catalogue — top side is a Hayes-Porter number with lots of power — but the flip is stronger. Could do well in clubs. ★ ★ ★ ★

DEE DEE WARWICK: I'll Be Better Off (Without You); Monday, Monday (Mercury MF 1061). Dionne's young sister this. Not a bad voice, but the song and the production aren't much — can't see it reaching the charts. Just not strong enough. Ah, what a pity. ★ ★ ★

DORIS WILLINGHAM: You Can't Do That; Lost Again (Jay Boy Boy 1). This is not bad. Not bad at all (British understatement, what?). Very full sound, with a solid driving beat, and Doris makes a nice sound on this. Just missed a tip, can't think why really. Oh yes I can — it's not chart material(whatever that means). ★ ★ ★ ★

INEZ AND CHARLIE FOXX: Come On In; Baby Drop A Dime (Direction 58 3816). Slow and dramatic opening and beautifully done. What one would call a class record if one said that sort of thing. Might creep into the charts—will certainly get a lot of plays, though. Nice. ★ ★ ★ ★ ★

LINDA LYNDELL: Bring Your Love Back To Me; Here I Am (Stax 601041). Deep-voiced girl who sings with a determination that adds a feeling of trying perhaps too hard. A repetitive chorus song with not much happening. ★ ★ ★

SAM AND BILL: I Feel Like Crying; I'll Try (Brunswick 05873). Make no mistake, this is good. But it isn't too commercial—it's a duo soul item with loads of feeling. Slow and Good. ★ ★ ★ ★

LITTLE CARL CARLTON: Competition Ain't Nothing; Three Way Love (Action ACT 4501). Yes again. Exciting material from a fourteen-year-old lad who obviously has an inborn sense of style when selling bluesy material. Actually this is very good. And not just because he's an only-just teenager. ★ ★ ★ ★

AL "TNT" BRAGGS: Earthquake; How Long (Do You Hold On) (Action ACT 4506). Gets a good sound going, does Al. This is very repetitive, but compelling and the overall approach is very commercial. Watch this one. ★ ★ ★ ★ ★

BABY WASHINGTON: Get A Hold Of Yourself; Hurt So Bad (United Artists UP 2247). Very talented soul-seller, Baby, but Baby here is rushing things a bit so that the vital impact is not really on until mid-way. Worth spinning, though. ★ ★ ★ ★

WILLIE AMOS HUNT: Would You Believe; My Baby Wants To Dance (Camp 602003). Nice deep vocal work on this gutsy soul item taken at a middle of the road tempo. It builds up nicely and although the song isn't ultra-commercial, with enough plugs it could click. ★ ★ ★

BARBARA AND BRENDA: Never Love A Robin; Sally's Party (Direction 58 3799). Dramatic opening, then a nice funky-thumpin' bass. Unusual and rather good arrangement on a straightforward R'n'B type song, well sung by Barb and Brendara. Oops. ★ ★ ★ ★

THE O'KAYSIONS: Girl Watcher; Deal Me In (Stateside SS 2126). Only so-so, but bouncily bright—story of a laddie and his personal hobby, as it were. But very samey in the way it is projected . . . that's my view. It's a smash in the States. ★ ★ ★ ★

ROBERT KNIGHT: The Power Of Love; Love On A Mountain (Monument MON 1017). High-pitched vocal job from Robert Knight on this catchy beat ballad with nothing special about it except that it's well performed. ★ ★ ★

SAM BAKER: I Believe In You; I'm Number One (Monument MON 1009). Slow moody soul item here, a la Percy Sledge—this is well performed and recorded. Should do well with the soul set. ★ ★ ★

CHRIS CLARK: From Head To Toe; The Beginning Of The End (Tamla Motown TMG 624). A Smokey Robinson song here, with Chris' clear vocal building up all the time on the bubbly song. A bit weak on the melody though . . . she sounds like Lulu actually. ★ ★ ★

DORIS TROY: I'll Do Anything; Heartaches (Toast TT 507). Previously out a couple of years ago on another label—but thanks to the Toastie ladies for reminding me. This is a fine performance by lovely Doris. ★ ★ ★ ★

THE MAGISTRATES: After The Fox; Tear Down The Walls (MGM 1437). What an amazing voice has Jean Hillary, lead singer of this group. No real enthusiasm for the song, says I, but she is obviously something else. ★ ★ ★ ★

THE BLOSSOMS: Tweedle Dee; You Got Me Hummin' (MGM 1435). Produced by Bill "Righteous" Medley, the three girls get a fair sound going but I doubt if the material is good enough to make chart progress. ★ ★ ★ ★

JAMES BROWN: Get It Together Pts. 1 & 2 (Pye Int. 7N 25441). Nothing new here from James — but if you dig his other sounds, then you'll go for this. Jerky, danceable, shouting vocal and very predictable. ★ ★ ★

THE [illegible] PLATTERS: Sweet [illegible]; Sonata (Mercury MF [illegible]). Yet another release from the Nouveau Platters, which is just too Motown — but this could be a help, I prefer the "Great Pretender" style . . . (Back numbers club). ★ ★ ★

THE PRECISIONS: If This Is Love (I'd Rather Be Lonely); You'll Soon Be Gone (Track 604014). Another Detroit side from Track, this one is an exciting Four Tops-styled item with a catchy tune and quite a nice plaintive sound. ★ ★ ★

LITTLE JOE COOK: Don't You Have Feelings; Hold On To Your Money (Sonet SON 2002). I always wonder about someone whose name is prefixed with "Little". Does that mean he's a three foot dwarf, or a seven foot giant? Or it might be just that he was little when he was christened. A bit of a problem really. The record's not bad, and will probably sell well — no chance of reaching the charts though. But take the case of Robin Hood's friend, Little John . . . ★ ★ ★ ★

Better; Good Love, Bad Love (Stax 601016). Sounds like something else, this — can't put my finger on it. But it's top-form Floyd to a very typical rolling backing. Had to play it a couple of times before it really clicked, despite the apparent simplicity of it. Good easy tempo — and business-like brass. Flip has an off-beat and interrupted intro, is much slower and more soulful . . . a fan piece.

JERRY/O Karate-Boo-Ga-Loo; The Pearl (London HLZ 10162). A dance item here with a funky backing and Jerry/O semi-talking his way through — he sounds like a disc jockey who's got a hit. Flip is very similar. ★ ★

DEREK MARTIN

Soul Power: Sly Girl (Stax 601039). The "Daddy Rollin' Stone" man and a funky beater built along typical lines, but with authentic sounds all round. I'm taking a chance tipping this, but it has a certain party atmosphere and underlying power which could see it into the charts — danceable too. Flip is a typical sock it to me, hand-clapper sort of thing, with a Tamla type vocal.
CHART POSSIBILITY

EDWIN STARR ✓

I Want My Baby Back; Gonna Keep On Tryin' Till I Win Your Love (Tamla Motown TMG 630) Edwin's first for the Hitsville U.S.A. stable is a danceable, pounding beater with typical Tamla brassy backing — after the bass intro it really moves and there's a shrill girlie chorus and sax break to help things along. Should be another hit for him. Flip is a bit Jimmy Ruffin-y and is the usual value for money Tamla flip.
TOP FIFTY TIP

THE PARLIAMENTS

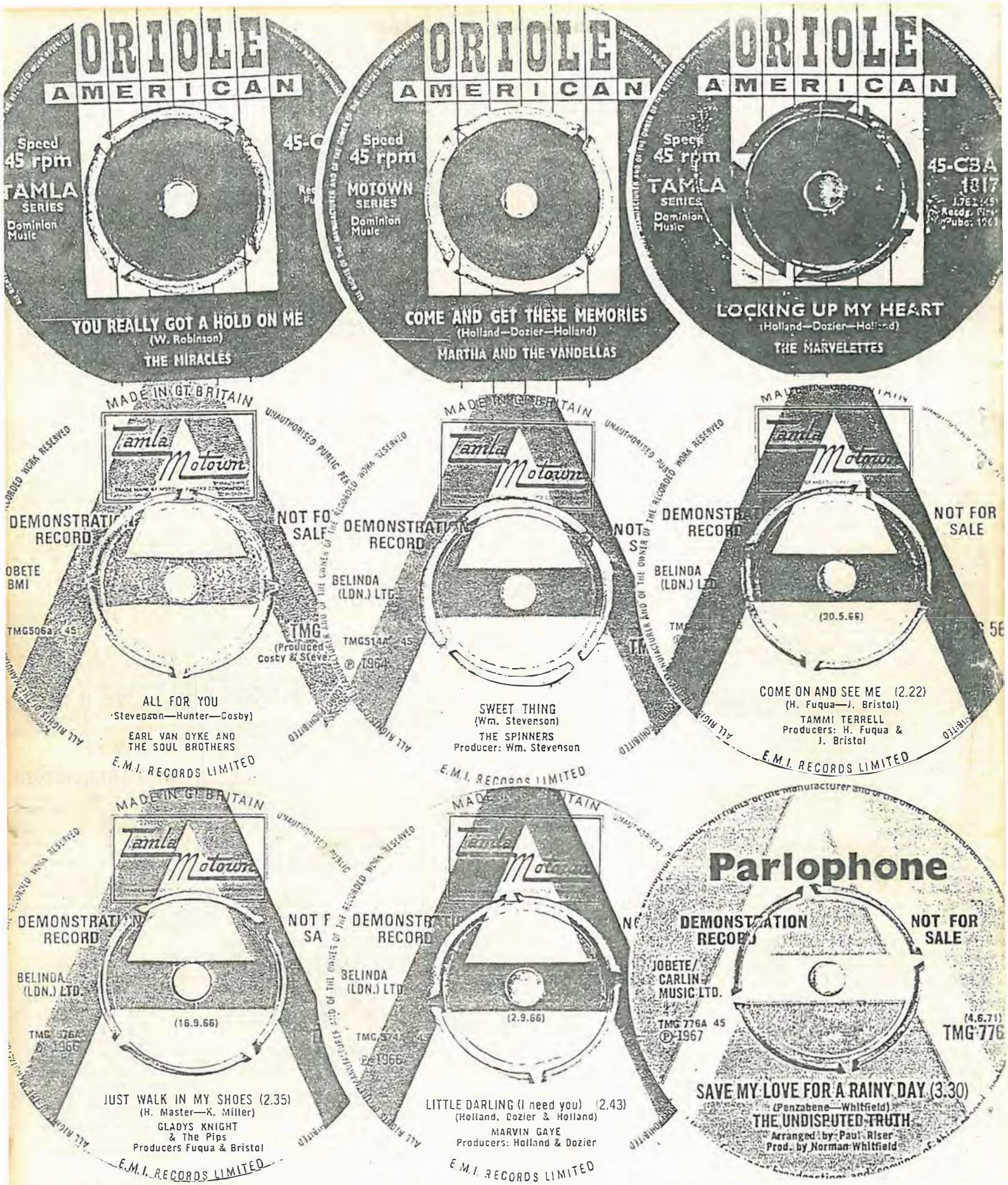
I Wanna Testify; I Can Feel The Ice Melting (Track 604013). A funky beater here, with full-blooded backing and a soulful vocal sound on the discotheque-slanted beater. A hit in the States from the Detroit Revilot label, and this must make some noise here. Certainly one of the month's best R & B sides. Flip is a gentler item with a slightly Impressions sound and plenty of appeal.
TOP FIFTY TIP

IKE AND TINA TURNER

We Need An Understanding; It Sho' Ain't Me (London HLU 10217). This is tremendous stuff. Tina just about goes spare in her hard-sell soul material, with the Ikettes extremely prominent behind. Up to their best standards of some ways back, this is exciting virtually all the way. Sometimes the Turners mysteriously miss out, but I'm pretty confident about this one. Flip; slow-burning ballad, also very well performed.
CHART PROBABILITY.

CHRIS CLARK

I Want To Go Back There Again; I Love You (Tamla Motown TMG 638). [illegible] version of the now-[illegible]-and this is really how it [illegible]ound. Chris' plaintive soft voice weaves itself around the melodic plaintive songs. Tamla backing doesn't dominate and this is certainly one of the motor city's best sides for a long time. Produced and written by Berry Gordy Jr. — why it wasn't a U.S. hit is incomprehensible. Flip is a jerky beater with considerable appeal and some soul sounds throughout.
BIG SELLER



Here's another batch of Motown mega-rarities from Tom Howard. Just check out that Undisputed Truth single on Parlophone!!

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